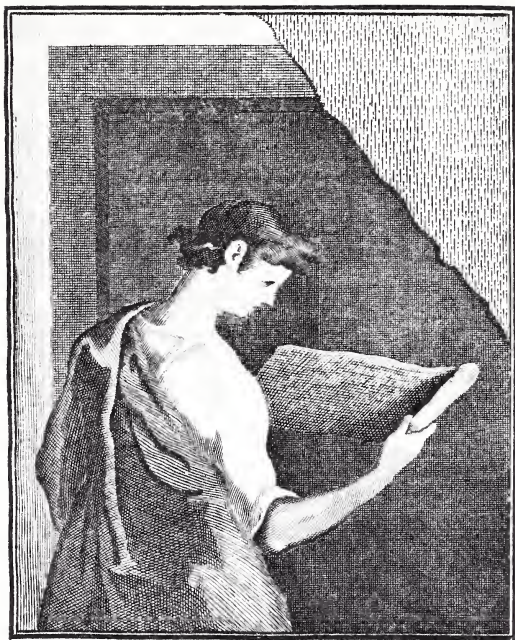






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ARISTIDE SARTORIO

The Gallery of St. Luke

WITH 125 ILLUSTRATIONS.

ROME

GAETANO GARZONI PROVENZANI, EDITORE

37-A - Piazza S. Lorenzo in Lucina

1911



PRIMA PAGINA.

degli Statuti dell'antica compagnia dei pittori.

Why should the gallery of St. Luke's Academy be the Cinderella of Roman galleries? The irregular and uncontrolled channels through which its pictures have been derived, a medley of mediocrities superseding works of real merit, hybrid donations, and the moral blight which fell upon the Academy after the late political changes, have brought discredit on this Institute.

Nothing could be more undeserved, and if by some fatality its past rulers have made it known for its sham originals, and raised suspicion by their fantastic attributions, our present aim is to enumerate, for the benefit of students and learned readers, the many gems of art which this Gallery really contains.

The Academy which dates from the latter half of the sixteenth century, controlled in difficult times, the teaching of Art. The gallery formed with donations of artists, popes, private persons, and bequests, thus affords a commentary, though far from complete, on the vicissitudes of the art of painting, from those times to the present. It is the only gallery in the world which, founded in a glorious epoch, has its ramifications in contemporary production, and while the majority of its paintings belong to the Rome, Bologna, and Naples art schools of the seventeenth century, it possesses a varied collection of portraits, specimens of Dutch, Flemish, English, and German art, as well as a few choice examples of the Golden Age.

The Werstappen and Müller bequests moreover, have secured to the Gallery a large measure of contribution from contemporary art. It is lacking un-

fortunately in Florentine and Venetian examples of of the second period, the transition being from Allori to Luti, and from the younger Palma to Pellegrini; a void which perchance may at some future date be filled. A time perhaps coming is when, as under the popes and the first Napoleon, the Academy will again be called on to resume the teaching of the sister arts in Rome, and with a replenished gallery, will provide art students with a valuable collection, and, as it were, with a chain whose furthermost links shall extend to the Renaissance.

Its series of portraits is of the highest historical value. The set of professors of design starts with the portraits of the founders of the Academy, and ends with excellent examples of contemporary ones. Among those derived from independent sources, are specimens of the handwork of Mierewelt, Isaac Mytens, Finsonius, Van Mieris, Gaulli, Mola, Varotari, Wiertz, Greuze, Faruffini and Cremona.

As representing a form of art intended for church, palace, and villa adornment, our Gallery possesses a varied collection of paintings beginning with works by Guercino and Guido, and ending with the sketches for the transformation of the walls of S. Lorenzo, outside the walls, submitted to Pius IX by Mariani, Grandi and Fracassini, besides specimens of the work of Conca, Baldi, Batoni, Chiari, Cagnacci, Van Dyck, Rubens, Albani, Corvi, Scilla, Mola, Sassoferrato, Guarini, Spagnoletto, Luti, Bigari, Giani, Gaulli, Vighi, Cades, De Troy and Lenepveu.

The series of landscapes while inferior in importance to that of portraits, is of especial value as instancing in Rome, where it originated, an attempt at a form of landscape painting embodying its own subject matter, which obtained from the second half of the sixteenth century down to the times of Turner. Our collection though unable to produce a single canvas by Claude or any of the untravelled Dutch landscape painters, can boast of works by Dughet, Van Bloemen, Pannini, Salvator Rosa, Berchem, Asselijn, Molyn, Manglard, Joseph Vernet, Vanvitelli, Parker, and in our opinion, of a Turner.

At this point the following remarks may not be deemed unfitting.

No opinion is more widely diffused, though wholly at fault, concerning landscape painting, than that embodied in the double assertion that, «landscape painting began with Claude de Lorraine», and that «it is a creation of modern art». Landscape painting in itself the most ductile, varied and progressive form of art known to us, has ever existed, despite the assertions of Fromentin, Ruskin, Blanc and Müther, who claim that it originated in Holland or Barbizon, with Turner or with the impressionists. Were a chronological period to be assigned to its emancipation, this should be fixed at the time when Italian painters banished it from their walls, since whatever churches and palaces adorned with landscapes Rome may possess, the work is not due to Italian decorative painters, but to such Flemish French and German artists as Brill, for instance, Dughet, Man-
gland, Unterberg or Petter.

G. B. Tiepolo the last of the great decorative painters whose relationship to, and friendly intercourse with, Guardi and Canaletto, had taught him the problems of aerial colouring, whence his masterful application of them in his decorative work, was wont to enclose his compositions within architectural subjects, since the «chief requirement of great blank wall-spaces, friezes, and ceilings» being that of vivid imagery, painting should introduce the style of life amid the architecture itself.

A study of the pictures and decorative sketches hanging near pure landscape compositions, as in our gallery, must of necessity reveal in striking manner the utter contrast between the two forms of art, since decorative painting is illustrative of motion, whereas landscape painting aims at securing effects. The former depicts the actions of life, noting the varying expressions of anatomy, and relies on the elegance of form in motion, while the latter depicts the aspect of things under a transient ray of light, fixing the casual effects of aerial phenomena, and has its foundation in the alternating changes of time and season.

In conclusion this seat of what is termed academic tuition, affords proof that contrary to the general opinion which proclaims the successive stages following the Renaissance as a period of decline, the seventeenth and eighteenth centuries accepted the inheritance transmitted to them by their forerunners, showing how by the study of perspective and the increment of landscape painting, coupled with opportunities for decorating wide surfaces, they continued and extended the laws of earlier manifestations, which as Lessing might word it, they restrained within the individual bounds of each art. The true decline dates from the introduction into this contry of the historical painting, a hybrid extrinsecation of ultramontane romanticism, a heteroclitite form with reassumptive and synthetic pretensions, tending to combine the arts of decoration, portrait painting, and landscape painting together.

The enlivening spirit which now animates Italian art, and the proud consciousness which this country feels, of having disciplined the essential features of the arts, which intrinsically Italian in substance, are the common property of the whole civilised world, lead us to hope that this modest contribution will find acceptance as an initial effort towards the shedding of a ray of light on what, through neglect was once involved in obscurity, if not held in utter contempt. If any of our readers moreover will volunteer duly authenticated corrections of any errors incurred, we should consider this chance co-partnerhip as a cherished recognition of our gloom dispelling endeavours.

Our frontispiece is a reproduction of an illuminated page of the charter of the guild of painters and decorators, granted, amid great solemnity, by Sixtus IV, on the 17th day of September of the year 1478.

This codex, a leather bound volume with metal fittings, enclosed in a red damask case, was, in processions borne by an attendant between lighted tapers, after the standard of the guild. Among the unknown founders figuring in the roll is a certain Melotius Pipa, a name which has excited the feelings of every

art critic against the unfortunate Missirini, author of « Memorials of the Academy of St. Luke down to the time of Canova », for having honestly read the name as it stood. Various writers headed by Crowe and Cavalcaselle, in a desire to connect the unknown founder with Melozzo Ambrogi da Forlì, suggested, as the proper reading of an abbreviated form, Melotius Pi-Pa « pictor papae ». Such supposed abbreviations however have no existence in the codex.

Fig. 1. — *Raffaello Sanzio*, Roman School. Urbino 1483 - Rome 1520. Fresco of a cherub.

A remarkable example of the stylistic rendering of the human body. As to the degree of pictorial veracity in this cherub the verdict might be alike negative or affirmative. The organism of the figure, its form, and its colouring while evidently a straining of the truth, are still ideally true.

This fragment once part of the upper decoration of a chimney in the hall of Julius II in the Vatican, formed one of the supporting figures of the armorial bearings of this pope. On the removal of the chimney and the destruction of its decorations, this fragment came into the hands of the painter Vicar of Lille who presented it as a gift to the Academy. The other is believed to have found its way to England.

Similar figures were introduced by Raphael in the background of his prophet Isaiah in the church of S. Agostino.

Though cracked this fragment is in a fair state of preservation.

Figs. 2 et 3. — *Raffaello Sanzio and his scholars*, Roman School, 1520-1530 about. St. Luke painting the Madonna.

This work, held in slight estimation by art critics, is one of the many left in an unfinished state through the untimely death of Raphael, the only parts assigned to him being the head and perhaps the right arm of the saint.

Great interest however should be attached to this superficially viewed and therefore ill-judged picture, from the circumstance that the light bearded head of the evangelist of the apparent age of 35 years, is a

portrait of Raphael himself shortly prior to his decease.

After the manner of Michelangelo, who in the Sixtine Chapel had portrayed himself under the semblance of Jeremiah, so did Raphael depict himself under that of the evangelist painter, it being further to be noted that the Virgin which the Saint is at work upon is decidedly raphaellesque. In corroboration of this view, we have given the head of the evangelist in detail form, the student being further referred to Marcantonio Raimondi's engraving which shows us Raphael in his closing years, bearded.

Sandrart in his work « *Accademia Nobilissima Artis Picturae* » Nuremberg 1683 chap. VIII, page 120, gives a bearded portrait drawn by himself and engraved by Kilian, not unlike the St. Luke of our gallery. As to the source from which it was derived no possible suggestion can be hazarded, beyond the very plausible one that it was copied from a since-lost portrait of Raphael. Viewed as a whole the composition of our St. Luke is not wanting in a marked inventive spirit. The artist has portrayed himself at the easel with the pot of bistre in his left hand. Close behind is another intended youthful portrait of himself in the act of gazing at the labour of the saint. It is matter for regret that the picture should have been left unfinished, to be subsequently completed and disfigured by his scholars. The suggestion which attributed its completion to Ginlio Romano or Penni is untenable, as is in like manner Crowe and Cavalcaselle's recognition of the hand of Timoteo Viti, or Berenson's of Eusebio da S. Giorgio. By whomsosver the task was undertaken, it has been shamefully performed, and, the head of the evangelist beaming with life and expression excepted, the value of the picture has been wholly destroyed.

Mainly for this noble head, however, the picture attracted great attention, princes and collectors vying for its possession. Pietro da Cortona its ultimate owner presented it to the church of St. Luke, where it figured over the main altar.

Fig. 4. — *Federigo Zuccaro*, Roman School. S. Angelo in Vado 1543 - Ancona 1609. Self portrait.

Together with Muziano, Zuccaro was one of the founders of the Academy which under the patronage of Sixtus V, superseded the former guild of painters. At his death Zuccaro left all his possessions to the Academy. This fine self-portrait which posthumous hands turned into an oval, forms the first of a series of portraits, which as by rule established, each professor of design had to present to the Gallery. Strange as it may seem we discovered this portrait in the darkest upper corner of one of the halls.

Fig. 5. — *Giuseppe Cesari* known as *Il Cavalier D'Arpino*. Roman School - Rome 1568-1640. Andromeda.

Of the rival of Michelangiolo da Caravaggio, our gallery owns this small painting which, in size even, is a counterpart of the one in the Palermo Museum. At one time in the Capitol gallery it hung in the so-called Secret cabinet. In 1845 however, Pope Gregory XVI owing to want of space, or on moral grounds, bestowed all the profane subjects in this cabinet to the Academy of St. Luke. Some of these paintings formerly in the Capitoline gallery were quoted in Righetti's « *Descrizione del Campidoglio* » Rome 1836.

Fig. 6. — *Federigo Barroccio*, Roman School. Urbino 1528-1612. Repose during the Flight.

This small painting is a replica of a subject favoured by the artist, and which, more than his other works, reveals the influence exercised on him by Correggio. — The Vatican gallery contains the same picture in natural size. The discovery of this work which was believed to be lost was due to Pietro d'Achiardi arranger of the new Gallery, who found it in the private apartments of the Pope.

Another replica one third in size is to be seen in the Municipal gallery at Pesaro.

Fig. 7. — *Carlo Maratta*, Roman School. Cambrano 1625 - Rome 1713.

Of the popular pupil of Andrea Sacchi, our gallery possesses this small graceful Madonna.

Maratta was on two occasions prince of the Academy. Salvator Rosa scoffingly dubbed him « Carluccio delle Madonne ». This was unjust, since in spite of frequent affectation, Maratta was a vigorous painter, and in his portraits a worthy contemporary of the Flemish and Spanish schools of portrait painting.

Framed at the back of this picture is a seventeenth century pen and ink drawing of the Transfiguration with undraped figures. Strange as it may seem this insignificant drawing was assigned to Raphael.

Fig. 8. — *Giovan Battista Gaulli* known as *Baciccio* Roman school, Genoa 1639 - Rome 1709. Portrait of Clement IX.

Of this lively seventeenth century decorator our gallery possesses three pictures: a ceiling sketch, a small Madonna and this portrait. In the private collection of Prince Rospigliosi is another full size half figure of this pope in the act of blessing, by the same artist.

Giovanni Silvagni, painter, and president of the Academy in 1843, who gave the picture to the gallery, bought it at the fair in Piazza Navona for seventeen pence.

Fig. 9. — *Lazzaro Baldi*, Roman school, Pistoia 1623 - Rome 1703. Study of heads.

A disciple of Pietro da Cortona, he painted for various Roman buildings, and was a worthy prince of the Academy. A devotee of St. Lazarus he wrote his life, while in the church of St. Luke is an altar screen with a representation of the saint's martyrdom. He is buried in this church. Our picture which represents the head of an old man viewed from three different points, has heretofore been wrongly attributed to Salvator Rosa, a mistake probably arising from the fact that the picture was a donation of the abate Fabio Rosa, a grandson of Salvatore, who bequeathed his valuable collection to the Academy in the eighteenth century.

Fig. 10. — *Giuseppe Chiari*. Penitent Magdalene.

Like the following one this picture formed part of the Fabio Rosa bequest.

Fig. 11. — *Giuseppe Chiari*. Roman school, Rome 1654-1727. Deposition from the cross.

Of this scholar of Carlo Maratta who continued the decorative style of his master, our gallery owns three easel pictures. Chiari was the 45th prince of the Academy.

Fig. 12. — *Pompeo Batoni*. Roman school, Lucca 1708 - Rome 1787. Self portrait.

A similar but unfinished portrait is in the Uffizi.

Fig. 13. — *Pompeo Batoni*. Madonna.

A disciple of Conca and Masucci, he ranks in the field of painting as the last representative of Roman eclecticism. His style is a foreshadowing of neo-classicism, his Madonnas and Magdalenes exhibiting the departing gleams of the gracefulness derived from Correggio, which was a characteristic of the paintings adorning the churches of the counter reform.

This picture was given to the Academy by the artist on his being elected prince.

Fig. 14. — *Giampaolo Pannini*, Roman school, Piacenza 1694 - Rome 1764. Roman ruins.

A special feature of Italian decorative painting consists in its architectural adjuncts, which originally sparingly introduced into the background, gradually obtruded with the disappearance of the landscape, with the ultimate result that they thus enframed the whole composition and through Michelangelo in Rome and Paul Veronese in Venice, the sixteenth century witnessed the appearance of whole buildings thrust upon the beholder, to be accepted as a vital part of such decorative performances.

The distinctive features of the architectural details introduced into Italian paintings were, a degree of majesty and a just appreciation of the luminosity suggested by classical ruins in an atmosphere of absolute clearness: qualities which such careful painters of architectural scenes as Van Eyck, Roger van der Weyden, Memling and still less so Dürer and Holbein could hardly expect to attain.

In spite of this we would not go the length of asserting that Pannini was the inventor of architectural painting, though he undoubtedly originated the style

of picture of which the architectural ingredient formed the subject matter, with the introduction of many casual effects as had hitherto been overlooked by his predecessors.

Giampaolo Pannini a disciple of Locatelli and Benedetto Luti, had assuredly owed his inspiration to the landscapes of Claude, rich in ruins and noble forms of architecture, yet none the less he was the first to exhibit a sense of architectural picturesqueness, inherited and subsequently extended by Guardi, Bigari, Canaletto, Piranesi, Orlandi and Hubert Robert.

The two pictures in our Academy which bear the master's signature, formed part of the Fabio Rosa bequest, and are among his best performances.

Fig. 15. — *Giampaolo Pannini*, Roman ruins.

Fig. 16. — *Domenico Corvi*, Roman school, Viterbo 1721 – Rome 1803. Self portrait.

The Uffizi should possess another self portrait of this artist, probably hidden in one of the store rooms, our search for it having proved fruitless. Domenico Corvi a disciple of Mancini, was a talented decorator. The church of the Assunta in Viterbo his native place, has some paintings executed by him. He held the chair of painting in our Academy, numbering among his pupils Vincenzo Camuccini and Giuseppe Cades.

Fig. 17. — *Domenico Corvi*. The Nativity, a picture hitherto wrongly attributed to Batoni. A church in Schoenwerde (Soleure) Switzerland possesses an altar screen by Corvi similar in composition. Like the Batoni Nativity of the National Gallery it is reminiscent of Correggio's Night at Dresden, yet characterised by an exquisite personal touch which renders it a little gem of art.

Fig. 18. — *Ludovico Stern* Roman school. Rome, second half of the eighteenth century. Saint Gaudensius.

Ludovico Stern a native of Rome, the son of Joseph Stern of Brunn, is an almost ignored painter not to be confounded with Ignatius Stern. We ourselves had some doubt as to his identity, and we are indebted to Meder, to whom we applied for infor-

mation, for the following notes on the subject. An imitator of Maratta he painted in the churches of S. Prassede, S. Michele in Sassia and S. Niccolò dei Lorenesi.

The picture herein reproduced is a chiaroseuro intended to serve for an engraving, a specimen of which by P. Campana. Meder informs us is in the Albertine Museum at Vienna.

Below the print are the following Latin lines:

Intendens in Coelum vidit
gloriam Dei Jesum stantem.

Act. 7, V, 55

Fig. 19. — *Antonio Vighi*, Roman school. Rome, 1760?

The triumph of virtue.

No information concerning this late eighteenth century artist has been obtainable, further than that he did considerable work in Russia.

Fig. 20. — *Giuseppe Cades*, Roman school. Rome, 1750-1799. — S. Girolamo Emiliani.

A pupil of Domenico Corvi, he was a painter, sculptor, and engraver. In the first capacity he worked in the churches of S. Antonino de' Portoghesi and Santi Apostoli in Rome, and San Benedetto in Turin.

Fig. 21. — *Giuseppe Cades*. Self portrait.

Painted at the age of sixteen and once owned by Francesco Podesti who gave it to the Gallery.

Fig. 22. — *Gaspare Landi*, Roman school. Piacenza, 1756, Rome 1830. — Portrait of Onofrio Boni. A disciple of Pompeo Batoni and Corvi during the neo-classical period, who was a fervent admirer of the Venetian sixteenth century school, and of some fame as a colourist. The painting was a gift of Onofrio Boni, a noted *literato* and president of the Parma academy.

Fig. 23. — *Giuseppe Grassi*, Roman school. Udine, 1756, Dresden, 1838. Portrait of Vincenzo Camuccini.

A portrait and historical painter, Giuseppe Grassi was the director of the Saxon pensioners in Rome. This portrait was painted in 1810.

Fig. 24. — *Andrea Appiani*, Lombard school. Milan 1761-1817. Portrait of Marianne Waldestein.

Of the Italian court painter of the first Napoleon, Rome has only two known works, the Monti-Perticari portrait in the modern art gallery, and the above one of Mme Waldestein S. Crux, a miniature painter and academician.

Fig. 25. — *Luigi Antonio David?* Lombard school. Lugano 1648-1700?

A painter unknown to us. We should have assigned the work to Grechetto, but in the absence of positive data we retain the usual attribution. Bryan's dictionary mentions a «Nativity» by this artist in the church of S. Silvestro in Venice.

Fig. 26. — *Andrea Pozzi*, Roman school. Rome 1750-1833. Saint Cecilia.

Andrea Pozzi was director of the Portuguese Academy and Prince of St. Luke's Academy. Examples of his work exist in several Roman churches and at Camerino.

Fig. 27. — *Giovanni Battista Castiglione*, usually styled *il Grechetto*, Genoese school. Genoa 1616, Mantua 1670. Rabbit and guinea pig.

Castiglione originally a scholar of Giovanni Paggi and Andrea De Ferrari, and subsequently of Anton Van Dyck, a clever if excentric artist, was equally skilled in figure, animal, and landscape painting. This valuable little picture hitherto unattributed, was ascribed to an imaginary painter termed *Eleven digits*. Similar animal studies, of lesser size, occur in a large work by Grechetto owned by the Genoa Civic Museum.

Fig. 28. — *Alessandro Allori* usually termed *Bronzino*, Florence 1535-1607. St. Andrew.

Influenced by the work of Michelangiolo, Alessandro Allori, nephew of Agnolo Bronzino, adopted his imposing style as evidenced by this figure of St. Andrew. The back, drapery, and the bared right arm are the work of a great master. This panel came from the Monte di Pietà, a government pawnbroking establishment, where the professors of the Academy were entitled by papal sanction, to select from among

the works therein deposited, any which might prove useful for purposes of art tuition.

Fig. 29. — *Alessandro Allori* known as *Bronzino*. Saint Bartholomew.

Alessandro Allori published in 1590 a « Dialogue on the Art of figure drawing », illustrated with anatomical diagrams. This figure bears evident testimony to his special attainments on the subject. This picture which is signed, also came from the Monte di Pietà.

Fig. 30. — *Benedetto Luti*. Florentine school. Florence 1666, Rome 1724. Self portrait.

A fine portrait executed with exquisite truthfulness. A copy of this same picture was made by Luti for the Uffizi gallery.

Fig. 31. — *Benedetto Luti*. Cupid and Psyche.

At an early age Luti came to Rome where he studied under Ciro Ferri. This picture is strangely reminiscent of the works of Francesco Furini, a devout worshipper of gracefulness and chiaroscuro mysteries. The author's gift to the Gallery.

Fig. 32. — *Francesco Barbieri* or *Guercino*. Bologna school. Cento 1591, Bologna 1666. Venus and Cupid.

This fresco supposed to have come from the Villa Albani, was presumably the gift of some private person.

Fig. 33. — *Guido Reni*. Bologna school. Calvenzano 1575, Bologna 1642. Fortune.

A valuable decorative picture suggestive in its tonality of certain works of Puvis de Chavannes, who, as is known, was an admirer of diffuse colouring without violent chiaroscuro effects.

As a decorative painter Guido Reni if not modern, was an artist of extraordinary far-seeing tendencies. This Fortune once one of the profane subjects in the secret cabinet of the Capitol has been described by Righetti. During the napoleonic period of spoliation it was removed to Paris.

Fig. 34. — *Guido Reni*. Bacchus and Ariadne.

In the figure of Bacchus especially, the composition of this picture is weak and theatrical, though some of the female figures are painted with admi-

rable skill. It came from the Capitol and has also been described by Righetti. A counterpart of this painting formerly attributed to Romanelli, forms part of the Hampton Court collection.

Fig. 35. — *Guido Reni*. Mater dolorosa.

A specimen of the religious art of the Bologna painter, and part of the Fabio Rosa bequest.

Fig. 36. — *Giov. Battista Salvi*, known as *Sassoferato*, Bologna school. Sassoferrato 1605, Rome 1685. Madonna and Child.

A follower of the Caraccis and a pupil of Domenichino, this artist was a genuine representative of middle-rate religious sentimentality. Removed from the Monte di Pietà.

Fig. 37. — *Pier Francesco Mola*, Bologna school. Coldrè 1612, Rome 1668. Portrait of a female attendant.

The son of an architect he numbered among his teachers Prospero Orsi, Cavalier d'Arpino, and Francesco Albani in Bologna. On his return to Rome he was highly esteemed, became the 23^d prince of the Academy, and surrounded by admirers amongst whom was Christina of Sweden, he led a luxurious life, embittered in his later years by a strange lawsuit with Prince Doria.

This superb portrait of an old woman spinning was once attributed to Rembrandt, an opinion which contrary to the exhortation of Adolfo Venturi, we were in our admiration ready to endorse, if a more careful study and comparison with other works of this milanese painter existing in our Gallery, had not led us to decide the question in his favour. It is no slight evidence in proof that this old woman spins «after the manner of the fates and Italian women», whereas all Rembrandt's spinners are seated at the wheel. It were foreign to the aim of this modest volume, written for the glorification of seventeenth century art, to re-echo the now common saying that the final history of Art in Italy, must be entirely recast. This picture came from the Monte di Pietà.

Fig. 38. — *Guido Canlassi*, known as *Cagnacci*, Bologna school. Castel Sant'Arcangelo 1601, Vienna 1681. A songstress.

This pleasing head has hitherto been wrongly attributed to Gherardo delle Notti. It is a picture of the Bologna school characterised by the turban, a form of head-gear cherished by Guercino, Guido and Domenichino, and identical in treatment to other works of Cagnacci. Given by Pasquale Belli, financial secretary of the Academy in 1830.

Fig. 39. — *Guido Canlassi*, known as *Cagnacci*. *Lucretia and Tarquin*.

This painting, the finest effort of Guido's pupil, came into the possession of this gallery through the curious circumstance of its having at some remote date been left in its charge and never reclaimed. It is executed in masterly style, though the artist's daring innovation of robing Tarquin as a soldier of his day, caused some astonishment among our forefathers then unused to such up to date freedoms. A replica by Cagnacci exists in the Albicini palace at Forlì, and a fine copy by Taruffi in the Dresden Gallery.

Fig. 40. — *Vittorio Bigari*, Bologna school. Bologna 1692-1776. Sketch of a drop-scene.

An exquisite gem hitherto attributed to Canaletto. Bigari was an excellent decorative painter who worked in the church of the Madonna del Soccorso and Palazzo Aldovrandi at Bologna, and decorated four halls in the Manfredi palace at Faenza. Reared like the generality of baroque painters, among the traditions of Italian decorative art, he became an excellent painter of architectural subjects, into which, with exquisite discrimination, he engrafted chiaro-scuro and coloured figurations. It seems not unlikely that Mingozzi Colonna of Palestrina, the indispensable associate of Giovan Battista Tiepolo, imbibed from Bigari and Orlandi, who often laboured in conjunction, his fondness for pictorial architecture. This painting formed part of the bequest of Domenico Pellegrini, who, at his death in 1840, left his superb collection amassed in Italy and abroad to the Academy.

Fig. 41. — *Felice Giani*, Bologna school. Genoa 1753, Rome 1820. Sketch for a drop-scene.

A pupil of Domenico Pedrini and Ubaldo Gandolfi in Bologna, and of Batoni and Unterberger in Rome,

he was a decorator of the dawn of classicality. A considerable collection of his drawings was at one time owned by Piancastelli the painter. The tempera which we reproduce is the sketch for the drop-scene of the Apollo theatre in Rome used prior to the painting of the one by Cesare Fracassini, now in the Argentina theatre. A private gift.

Fig. 42. — *Josè Ribera* usually styled *Spagnoletto*, Neapolitan school. Valencia 1588, Naples 1656. Saint Jerome?

Remarkable for life and freshness of colouring, this picture might at first sight be taken for a Salvator Rosa, to whom it has hitherto been attributed by the Academicians. Careful examination however, reveals the hand of Ribera. It is presumably a study and besides its resemblance to the various Saint Jeromes contemplating the skull, the head bears a likeness to the St. Albert in prayer of the Sforza Castle at Milan. Our opinion is shared by Leon Bonnat, who besides his eminent qualities as a painter, is a remarkable art connoisseur. Forming part of the Fabio Rosa bequest.

Fig. 43. — *José Ribera*. lo *Spagnoletto*. St. Jerome and the Sadducees

This picture which bears his signature is far from possessing the artistic value of the preceding one. Painted toward the close of his career, it was probably presented to the Academy of which he was made a member in 1630.

Fig. 44. — *Francesco Guarino*, Neapolitan school. Solofra 1612, Gravina 1661. Jacob's dream.

The Naples museum contains the only other known work by this artist who was a disciple of Massimo Stanzioni and the teacher of Solimena. This exquisite rare little picture was part of the Fabio Rosa bequest.

Fig. 45. *Salvator Rosa*, Neapolitan school. Naples 1615, Rome 1673. Falls of the Aniene at Tivoli.

This painting shows us the cascades of the Aniene, at they would appear in the seventeenth century, with Tivoli on the hill summit crowned by the temple of the Sun. Our gallery possesses three pictures by Sal-

vator Rosa; two dramatic bits of Aniene scenery and a diminutive Anchorite, all part of the Fabio Rosa bequest.

Fig. 46. — *Sebastiano Conca*. Neapolitan school. Gaeta 1679, Naples 1764. Vigilance.

Easy, gorgeous, and shifty, like all Neapolitan painters of that age, Conca was accused with having introduced in Rome the hasty mannered style of his teacher Solimena. One of the princes of the Academy he painted an altar screen for the church of St. Luke. Another gift of this artist to the gallery is his picture of St. Cecilia surrounded by angels.

Fig. 47. — *Gerolamo Romanino*, school of Brescia. Brescia 1485-1566. Infant St. John.

This medallion, wrongly attributed to Titian, once ornamented a frame, as in the case of the large altar piece by this artist, now in the Padua gallery. The character of the painting, and the type of the infant, resembling those of the « Nativity » in London, and the Berlin Madonna, leave no doubt as to its authorship. A suspicion even arose in our mind that this small circular picture might have been removed from a pilaster of the Padua painting, but professor Moschetti, director of the Civic Museum, to whom our doubt was communicated, has satisfactorily undeceived us on this point. Moreover, the sizes do not correspond. It is presumable therefore that some other work of Romanino sold abroad, was removed from the original frame carved by Stefano Lamberti, the possessor of which disposed of the medallion separately.

Fig. 48. — *Tiziano Vecellio*. Venetian school. Cadore 1477 or 1479, Venice 1576. St. Jerome.

This is a replica of the picture now in the Brera gallery, and was thought by Cavalcaselle an eighteenth century copy. Bright, transparent, with shadows suffused with colour, this painting exhibits all the peculiar high qualities of Titian and cannot therefore be of a later date. In his paintings on wood, as in the case of the Milan St. Jerome, the shadowy parts are more laboured than in those on canvas, wherein the colour is absorbed by the texture. Besides this difference in material from the Berra

picture, the St. Luke St. Jerome is smaller and of square shape, instead of ending in a lunette.

Fig. 49. — *Tiziano Vecellio*. The nymph Calisto. A replica of Titian's picture in the Vienna Museum. The general aspect of this painting, of a light warm tone, testifies to its pristine high degree of beauty. Unfortunately besides undergoing repeated restoration, the picture would seem to have been wholly repainted by Pellegrini, who gave it to the Academy.

Fig. 50. — *Titian's School*. Omnia Vanitas.

This picture is designed in accordance with the precepts of Titian's pictorial canon, but it lacks the life-giving touch of the master's hand. Cavalcaselle believed it to be by Cesare Vecellio, while Venturi assigns it to Varotari, but any true conjecture on the point must prove a matter of difficulty. It was transferred to this gallery from the Capitol collection, and was described by Righetti in his above named work.

Fig. 51. — *Polidoro Lanzani*, known as *Polidoro Veneziano*, Venetian school. Venice 1515-1565. Madonna, Child and St. Catherine.

Polidoro is one of the numerous followers of Titian. This picture, a gift of the architect Giacomo Monaldi who died in 1895, is a pleasing composition chiefly remarkable for its golden warmth of tone.

Fig. 52. — *Iacopo da Ponte*, known as *Bassano*, Venetian school. Bassano 1510-1592. The announcement to the shepherds.

Of this disciple of Bonifacio Veneziano, our gallery possesses this masterpiece, painted with admirable freedom and elegance of colouring. This picture may be likened to a warm glow of sunset, and the ultimate reflex of the mighty Titian. A poor replica may be seen in the Uffizi. Our picture came to the gallery with the Fabio Rosa collection.

Fig. 53. — *Giovanni da Ponte*, known as *Bassano*, Bassano 1553-1613, and *Gerolamo da Ponte* known as *Bassano*, Bassano 1560, Venice 1622. Pastoral scene.

Jacopo's third son and his brother Giovanni Battista began an endless series of copies of the father's works, resulting in the production of a vast number

of pictures, partly good, partly middling, and in some cases of no account. Our example which may be classed among the good ones was part of the Fabio Rosa bequest.

Fig. 54. — *Carletto Caliari?* Venetian school. Venice 1570-1596. Toilet of Venus.

This Venus, indifferently painted, bears all the signs and gracefulness of a creation of Paolo Veronese. There is small risk therefore in assigning it to his son Carletto, as it is an undoubted production of Paolo's workshop.

Fig. 55. — *Iacopo Palma* the younger, Venetian school. Venice 1544-1628. Susannah at the bath.

A great-grandson of Jacopo Palma who came at an early age to Rome where he studied under Polidoro da Caravaggio. A clever decorator he possessed all the good qualities of the later Venetians. Few in Rome are acquainted with the gay, genial, decorative painting in the Crociferi church near the Trevi fountain square, which should be the work of the younger Palma. Our picture bearing his signature, was once in the secret cabinet of the Capitol gallery.

Fig. 56. — *Alessandro Varotari* (?) known as Padovanino, Venetian school. Padua 1590, Venice 1650. Sixtus V.

This portrait of Sixtus V, to whose bull of the year 1588, the Academy of St. Luke owed its institution, hangs in the assembly hall and is traditionally assigned to Varotari. The portrait is full of character, but its minute and laboured style is, to our view, hardly that of Padovanino, whose breadth and colouring were at times a near approach to Titian.

Fig. 57. — *Tiberio Tinelli*, Venetian school. Venice 1586, Florence 1638. Portrait of Claude Gellée, usually styled Claude de Lorraine.

There are two known portraits of Claude, one given in Sandrart's «*Accademia Nobilissimae Artis Picturae*» (Nürnberg 1683), and the one in our gallery. This picture has been vaguely assigned to the Spanish school, but the form and treatment are suggestive of the Uffizi Tinellis (portrait of Giovanni Battista Strozzi; portrait of an unknown). Tinelli by birth a

Venetian, and a Florentine by election must have been intimate with Claude. The latter worked for the Medici of Florence, while Tinelli was court painter to Louis XIII who knighted him for his services. Our portrait forms part of the series of professors. An unsightly tablet placed below the oval bears in over-sized lettering the name of the artist portrayed.

Fig. 58. -- *Rosalba Carriera*, Venetian school. Venice 1675-1757. Innocence, a miniature.

Rosalba Carriera was elected a member of the Academy in 1705, on which occasion she bestowed this miniature which is twice the size of our reproduction. The following curious inscription is written on the back of the frame: This miniature is painted by the worthy miniaturist Rosalba Carriera of Venice, on a sheet of perfect ivory, the colour of which has been used as a mezzotint, to the amazement of art. The author having been received as an academician of merit in 1705, offers this as a free gift.

A suspicion arises. Rosalba had a sister, who assisted her in filling in backgrounds and drapery, and especially devoted herself to miniature painting. Might not our specimen be the work of Giovanna Carriera?

Fig. 59. -- *Domenico Pellegrini*, Venetian school. Bassano 1759, Rome 1840. Portrait of prince Frederic Augustus of England.

Pellegrini, whose name occurs frequently in these pages as the giver of paintings, on dying left the whole of his superb collection to the Academy. He was one of the last of the Venetian portrait painters, and quite recently Gino Fogolari, director of the Royal Venetian Gallery, has revindicated in favour of Pellegrini, the authorship of the portrait of Bartolozzi the engraver, contained therein and assigned indifferently to Reynolds or Romney. Pellegrini spent many years of his life in England, whence the reminiscence in certain of his works of the style of English portrait painters. This portrait of Frederic Augustus was in like manner attributed to Lawrence in English guide-books, though bearing the sign-

manual of Pellegrini who was the giver of the picture.

Fig. 60. — *Domenico Pellegrini*. Hebe.

A fair little picture full of warmth and life. Another mythological subject in this gallery by Pellegrini, is his « Diana and Endymion » belonging to the dawn of the neo-classic period.

Fig. 61. — *Domenico Pellegrini*. Self portrait.

Not unlike a Goya. The head is painted on paper applied to the canvas and finished.

Fig. 62 — *Gerard David*, Flemish school. Onde water 1470? Bruges 1523. Marriage of S. Catherine.

A valuable little work hitherto attributed to Memling.

The ancient gallery at Munich contains a similar subject somewhat varied, with an additional figure on the Madonna's right, near S. Catherine. The Munich picture, harsh in drawing, less suffused in colouring, and more careless in its chiaroscuro, is obviously a replica, and possibly by another hand. Our picture which recalls the style and charm of the famous picture in the Rouen museum, must at one time have enjoyed some reputation, since among the many miniatures of the Grimani Breviary, is a repetition of the figure of Santa Barbara, seated on the ground, in the act of reading. Gerard David was much esteemed in Italy, and especially by the Genoese, some of the pictures painted for noble patrons of that city being still extant there. This exceedingly rare work is another gift of Domenico Pellegrini.

Fig. 63. — *Peter Paul Rubens*, Flemish school. Siegen 1578, Antwerp 1648. Nymphs crowning the Goddess of Plenty.

Few are the works of Rubens to be found in Italian galleries. Prince Pallavicini owns the figures of the twelve apostles, originating from his workshop and exhibiting signs of his handwork. The Capitol Gallery has the idyllic Romulus and Remus painted in 1613 at Antwerp conjointly with Snyders, the Doria a doubtful portrait of an ecclesiastic, and the National Gallery his « St. Sebastian a fine youthful

performance. (The Church of Santa Maria in Valli cella contains three large but indifferent decorative pictures, painted during his second stay in Rome). This spirited sketch in our gallery, a rare gem, was a gift of Domenico Pellegrini.

Fig. 64. — *Franz Snyders*, Flemish school, Antwerp 1579-1657. Fruit and vegetables.

Of this pupil of the younger Breughel and Henry van Balen, a painter of animals and still life, the partner and bosom friend of Rubens, our gallery possesses two works hitherto attributed to others. This one with grapes, fruit, and mushrooms admirably rendered was assigned to Johannes Fit, though recalling the picture in the museum at the Hague, wherein Vandyke painted the figure of the hunter, and the other fruit and vegetable piece in the Brussels museum. Domenico Pellegrini who gave it to our gallery, believed it to be a Rubens.

Fig. 65. — *Franz Snyders*, Study of cat life.

This noted little picture was usually assigned to Salvator Rosa, but the evident Flemish character of the work, is in contrast with this attribution. It was Snyders' habit in his studies to repeat the same subject on his canvas, as witness the well known picture of deer and fawns' heads in the Brussels Museum. The treatment of the kittens' heads too is undoubtedly reminiscent of the touch of the Antwerp master, corroborative proof of which may be noted in the wolf in the Capitol picture, and the dog in the Berlin gallery. The erroneous attribution of our picture arose probably from the fact of its having formed part of the Fabio Rosa bequest.

Fig. 66. — *Jan van Bloemen*, known as *Orizzonte*, Flemish school. Antwerp 1662, Rome 1740. The Coliseum seen from the Coelian. He owed the surname of « Orizzonte » bestowed on him by the Flemish artists in Rome, to the delicate effects of his backgrounds. Though inferior to Poussin, this landscape painter is remarkable for the tastefulness of his compositions, which suggested by the same scenes wherein Claude had excelled, are often the reproduction of ruins and classical remains, encompassed by all the splendour

of luxuriant surroundings. Our gallery possesses eight works of this author mostly inherited from Fabio Rosa.

Fig. 67. — *Peter van Bloemen* known as « Standard », Flemish school. Antwerp 1652-1719. Horses.

A brother of « Orizzonte » on whom the Flemish fellow artists had bestowed the nickname of « Standard », who was known as a landscape, animal, and figure painter. Fabio Rosa bequest.

Fig. 68. — *Anton Van Dyck*, Flemish school. Antwerp 1593. London 1641. Madonna and Angels.

A youthful performance elegant in composition. The Virgin is supporting on a globe the Divine child who is bending towards the angel musicians. This picture which has suffered from a comparatively recent restoration, was given by Pellegrini along with the working cartoon.

Fig. 69. — *Aloys Finsonius*, Flemish school. Bruges 1580, Arles 1632. Unknown male portrait.

An artist influenced by Caravaggio, who laboured in Rome, Germany, and in Provence. His works which are rare, are mostly in Aix and Arles. This noble portrait was given by Pellegrini.

Fig. 70. — *Anton Wiertz*, Flemish school. Dinant 1806, Brussels 1865. Angelo Uggeri.

It is our belief that Brussels excepted, none of the world's galleries contains specimens of the work of this strange painter who was hailed in Belgium as the successor of Rubens. On coming to Rome as a pensioner in 1832 he became an enthusiastic admirer of the works of Michelangelo. To this period belongs this likeness of the famous architect and archeologist, abate Uggeri who gave it to the gallery. Strange to say this spirited portrait resembles a Boldini.

Fig. 71. — *Michael Mierevelt*, Dutch school. Delft 1567-1641. Portrait of a lady.

A picture hitherto wrongly attributed to Vandyke. Lafenestre in the re-issue of his catalogue suggests the name of Van Douven who worked in the latter half of the seventeenth century (1655-1727). His style however differs from that of our portrait, while the dress is that worn towards the close of the preceed

ing century. Verspronk might be a more plausible suggestion, but, while the silver tone of his flesh tints is not often to be found in Mierevelt, this portrait is undoubtedly by him. Its exquisite finish, and the expression of the features which recall the noble Dutch ladies of the Hague and Brunswick galleries, is reminiscent of the aristocratic, minute, and somewhat cold style, formed for the special delectation of his rich clientele, whose commissions were showered upon him. The general attitude, the lace collar, earrings, the strings of pearls and locket adorning the shoulders and bosom, agree in every particular with the famous portraits of Elizabeth of England queen of Bohemia, and the Countess Amelia de Solms. Given by Domenico Pellegrini.

Fig. 72. — *Franz von Mieris*, Dutch school. Delft 1635, Leyden 1681. Small unknown male portrait.

In his lifetime the works of this artist realised exorbitant prices, which at a later date declined. This small portrait is an interesting specimen of his minute accurate style, as exhibited in the portraits of himself and wife at the Hague, and that of the lute player in the Schwerin Museum. It bears the artist's signature and was a gift of Domenico Pellegrini.

Fig. 73. — *Aart Isaac Mytens*, Dutch school. About 1612-1640. Admiral Neeuwszon Kostenaer.

This very rare work wrongly attributed to Daniel Mytens, was painted by Aart Isaac Mytens of whom little is known with certainty, and who is often confused with Daniel's second son Jan A. Mytens. This picture which is remarkable for its freshness and fluidity, bears testimony to the exceptional qualities of this almost unknown artist. It was purchased by Gregory XVI in 1836, at the suggestion of the Committee of professors. Brought here from the Monte di Pietà.

Fig. 74. — *Nicholas Berchem*, Dutch school. Harlem 1620, Amsterdam 1683. The Roman Campagna.

Originally dull and uniform, the work of this painter acquired special importance for its warm golden tints, after a visit to Italy. To this period belongs our

small picture which like the one at the Hagne represents a peasant scene and cattle among the ruins. His works though numerous are quite rare in Italy, two specimens being in the Uffizi. Part of the Fabio Rosa bequest.

Fig. 75. — *Jan Asselijn*, Dutch school. Diepen 1610, Amsterdam 1660. Arches at Tivoli.

One of the first Dutch artists to turn his attention to landscape painting, and whose productions, not unlike those of Berchem and Both, were highly prized by collectors. Visiting Italy at an early age he painted Campagna scenery enlivened with human figures and groups of animals. Without his signature, which it bears, this little picture of the remains of an aqueduct between Tivoli and Castel Madama, might be mistaken for a Berchem.

Fig. 76. — *Peter Molyn* otherwise *Cavalier Tempesta*. Harlem 1632, Genoa 1701. A Shipwreck.

Of this adventurous pupil of Snyder, who, having been sentenced to death for the murder of his wife, was under confinement for sixteen years in Genoa, our gallery possesses a picture which might be taken as an emblem of his life, representing a storm tossed boat driven against a rocky shore. It is part of the Fabio Rosa bequest.

Fig. 77. — *Gaspar Van Wittel*, otherwise *Vanvitelli*. Utrecht 1674, Rome 1736.

A pupil of Mathias Withoos who came at an early age to Italy where his family name became italianised. He was in a sense the Canaletto of central Italy, his scenes of Rome and its neighbourhood being bright, well drawn and accurate. Our reproduction, a view of Ripa Grande is in its main lines still recognisable. The Corsini gallery has a larger replica of this view, which being taken at low water shows more of the river bank. He was the father of the famous architect, whose portrait of his father is numbered among the series of professors.

Fig. 78. — *Nicolas Poussin*, French school. Andelys 1594, Rome 1665. Jephthah's daughter.

In the earlier stage of his career a pupil of Ferdinand Elle and Lorrainer, his artistic renown dates

from his removal to Italy which occurred in 1624. During the first years of his stay in Rome he made the acquaintance of Domenichino whom he held in the highest esteem. Mindful of the painters of the Venetian school, he at that time produced his «Triumph of David», a work until recently owned by Count Carafa of Naples, and now in the Gallery of Ancient Art in the Corsini palace. The proposed companion subject to this picture was in all probability the Daughter of Jephthah. The fragmentary sketch herein reproduced, which at first sight might seem by Schiavone, has the same inspiration and spirited action of the «Triumph», and may therefore be unreservedly assigned to the French artist. A gift to the Academy by Pellegrini who believed it to be a Titian.

Fig. 79. — *Gaspard Dughet*, usually styled *Gaspard Poussin*. French school. Rome 1613-1674. The Anio at Lunghezza.

Born in Rome of French parents and a brother-in-law of Nicholas Poussin, Dughet was the first real painter of Roman Campagna scenes. His landscapes are marked by a deep sense of grandeur, solemnness, and melancholy, and constitute the earliest genuine rendering of local scenery. His works have found a place in most of the galleries of Europe. Frescoes by him grace the walls of many a Roman palace, as well as of the church of S. Martino ai Monti, through the use of landscape as a decorative element, a mistaken course followed by numberless artists, who whilst drawing freely from Italian art traditions were wanting in a due perception of the greatness of art. Two of his works are owned by this gallery, the most characteristic of which is the one given in our illustration, showing the river Anio at Lunghezza, with farm buildings and the snow-capped Monte Gennaro in the background. Part of the Fabio Rosa bequest.

Fig. 80. — Jacques Courtois, otherwise *Borgognone*. St. Hippolyte 1621. Rome 1676. Deposition from the cross. Borgognone who came to Rome in the train of an army was a great painter of skirmishes. At Bologna where he formed the acquaintance of Guido

Reni and Albani he painted a number of religious subjects. This gallery possesses two small battle pieces forming a frieze, full of spirited action, but we reproduce the « Deposition, as exhibiting a less known form of his art. The pose of his Christ is borrowed from Michelangiolo's Pietà in the cathedral of Florence, a group greatly admired and copied by Rubens.

Fig. 81. — *Pierre Subleyras*, French school. Usez 1699, Rome 1749. An attendant.

The author of St. Basil and the emperor Valentinian, himself gave the Academy this picture, which is a study for his famous « Mary Magdalen washing the Saviour's feet », painted for the canons of St. John Lateran, and now in the Louvre. Subleyras was a member of the Academy

Fig. 82. — *François de Troy*, French school. Paris, 1679, Rome 1752. Self portrait.

The son of an artist, who came to Italy at an early age. A clever decorator he designed some superb tapestries for the Royal Gobelin's Manufactory, the well known scenes from the life of Esther exhibited in the castle of Fontainebleau, being copied from his cartoons. On his return to Rome in 1738 as director of the French Academy, he designed the seven scenes for the history of Jason. Works of this artist are contained in the galleries of Dijon, Montpellier, Nancy and in the Louvre (La Caze collection).

Fig. 83. — *François de Troy*. Romulus and Remus discovered by Faustulus.

A significant little picture as revealing to Italians one of the sources from which, besides their own decorative painters, François Boucher derived his inspirations. Boucher and Du Troy were together in Rome, and this small picture in its arrangement and allegorical figures, and the charm of its cherubs and female figures, is not unlike a Boucher of his earliest manner.

Fig. 84. — *Adrien Manglard*, French school. Lyons 1695, Rome 1760. Sunrise.

A marine piece hitherto wrongly attributed to his pupil Joseph Vernet. Manglard came to Rome in

his youth, was much prized here and worked in the Albani and Rospigliosi palaces. A member of the Academy this gallery possesses three marine subjects given by him.

Fig. 85 — *Joseph Vernet*, French school. Avignon 1714, Paris 1789, View of Anzio.

Another artist who came early in life to Rome, where he worked under Bernardo Fargioni, Pannini, Solimena and Manglard. Reminiscent of all his teachers he devoted himself mainly to marine subjects. This picture, one of his best, was given by him on being admitted to the membership of the Academy. It bears his signature.

Fig. 86. — *Dominique Duprat*, French school? about 1743. Portrait of Van Bloemen, otherwise « Orizonte ».

We have no information respecting this painter who was probably of French extraction. The back of the canvas is marked: Domenico Duprà 1743.

The Madrid gallery has a portrait of a princess of the Asturias signed with the name of Duprat, possibly the same artist.

Fig. 87. — *Jean Baptiste Greuze*, French school Maçon 1725, Paris 1805. Madame Geneviève de Beaulieu.

This spiritual head usually known as « Contemplation », was offered as a portrait of herself by the academician Geneviève de Beaulieu, wife of the famous musician.

On the reverse is an inscription recommending the preservation of the picture. A comparison with the facsimile of an autograph of Greuze has shown us that the handwriting is not the same. The technique of the picture is obviously that of Greuze, on which account it was engraved by one of the pensioners of the French Academy. Lafenestre in his work on Rome ascribes it to this renowned artist.

Fig. 88. — *Elisabeth Vigée Le Brun*, French school. Paris 1745-1842. Self-portrait.

No female painter has had such an eventful and dramatic career as fell to the lot of Madame Le Brun. The friend of Marie Antoinette, own her life in danger,

she fled from France on the outbreak of the Revolution, and learnt during her wanderings in Italy, Germany, Austria, and Russia, the final overthrow of the monarchy and aristocracy who had been her chief patrons.

On reaching Italy she was handsomely greeted in Turin, Bologna and Florence. In Rome she encountered Cardinal de Bernis, and Menageot then director of the French Academy who proposed her admission as Academician of merit to the Academy of St. Luke. It was on this occasion that she presented this portrait accompanied by a graceful letter on light green paper, still preserved among the records of this Institution.

The noble features, unconscious of the stormy future, are calmly serene. At that time the swarm of fugitives had not crossed the frontier, nor had the Duchess of Polignac died of grief in her arms for the horrible fate of the queen, nor again, had her quondam friends David, Chamfort, and Ginguène developed their fierce revolutionary instincts.

This portrait is a landmark in the life of the artist, whose memoirs cannot be read without bringing forcibly to mind the trustful calm of her pure glance.

Fig. 89. — *Jean Baptiste Vicar*, French school. Lille 1762, Rome 1834. Joseph Valadier.

A pupil of Louis David who accompanied his master to Rome and Florence. In 1796 he was sent by Napoleon to Italy to inspect the treasures of Italian art and make choice of those to be removed to Paris. On his final settlement in Rome in 1800 he became an eager collector of works of art, which unfortunately for this country, were to form the nucleus of the Vicar Museum at Lille.

He was made a member of the Academy in 1805, bestowing on it a most precious gift, in the fresco of a cherub by Raphael.

Fig. 90. — *Jules Ernest Lenepveu*, French school. Angers 1819, Paris 1898. Sketch for the dome of the Paris Opera-house.

A disciple of Picot, a pensioner in Rome in 1847, and director of the French Academy from 1872 to 1878.

In Paris he decorated the large hall of the Opera house, various churches, besides painting the scenes from the life of Joan of Arc in the Pantheon. As director of the French Academy he was made a member of St. Luke's to which he presented the sketch shown in our reproduction.

Fig. 91. — *Guy Head*, English school. Carlisle 1758, London 1800. Iris.

Head was a copyist rather than a painter, his best work being this Iris, long looked upon as an ideal picture and attributed in some English guide-books to Guido Reni.

Fig. 92. — *Sir Joshua Reynolds* (copy after) English school. Plympton 1723, London, 1792. Angelica Kaufmann.

This portrait hitherto believed to be a self portrait of Angelica Kaufmann is a copy from a work of Reynolds, who twice painted her portrait, and it is from the one executed in 1773, now in the collection of Lord Spencer at Althorpe, that Angelica made the copy which she gave to his gallery. The style of the picture leaves no doubt as to the identity of the copyist, the shoulder knot being a counterpart of the waist band of the Uffizi self-portrait, yet even through her rendering the characteristic manner of the great English portrait painter is manifest.

Fig. 93. — *William Turner?* London 1775-1851. Harbour scene à la Claude.

This picture, painted with the free and advanced technique common to English painters of the eighteenth century — the vehicle being boiled linseed oil mixed with the varnish — rather than a counterfeit, is an inspiration from Claude de Lorraine. The author must have had a profound knowledge of this seventeenth century artist, since this picture is reminiscent of the « Marine view at sunset » which Claude painted for the Medicis, of the « Landing of Cleopatra » now in the Louvre, of the « Embarcation of Sta. Paula » in the Dulwich gallery, « and especially of the » Embarcation of the Queen of Sheba in the National Gallery in London. A suggestion may here be permissible.



(Fot. Anderson)

PUTTO SOSTENENTE UN FESTONE (Fresco).

Raffaello Sanzio. (Urbino 1483 - Roma 1520).



(Fot. Anderson)

SAN LUCA.

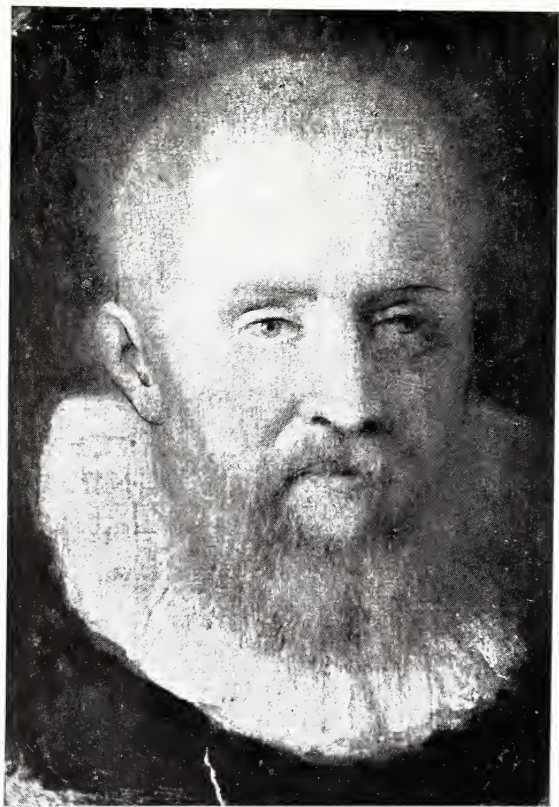
Raffaello Sanzio, (Urbino 1483 - Roma 1520).



(Fot. Anderson)

SAN LUCA.

Completato nella prima metà del cinquecento da ignoti.



AUTORITRATTO DI FEDERICO ZUCCARO.
(S. Angelo in Vado 1543 - Ancona 1609).



ANDROMEDA.

Giuseppe Cesari (detto cavalier d'Arpino) (Roma 1568 - 1640).



(Fot. Anderson)

RIPOSO DURANTE LA FUGA.

Federico Baroccio. (Urbino 1528 - 1612).



MADONNA.

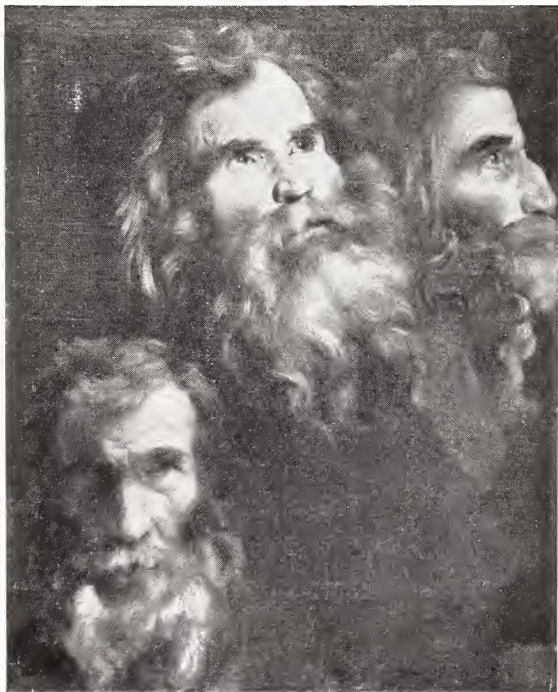
Carlo Maratta. (Camurano 1625 - Roma 1713).



(Fot. Anderson)

RITRATTO DI CLEMENTE IX.

G. Battista Gaulli, detto il Baciccio. (Genova 1639 - Roma 1709).



(Fot. Anderson)

STUDIO DI TESTE.

Lazzaro Baldi. (Pistoia 1623 - Roma 1703).



(Fot. Anderson)

LA MADDALENA PENITENTE.

Giuseppe Chiari. (Roma 1654 - 1727).



LA DEPOSIZIONE.

Giuseppe Chiari. (Roma 1654 - 1727).



AUTORITRATTO DI POMPEO BATONI.

(Lucca 1708 - 1787).



MADONNA.

Pompeo Batoni. (Lucca 1708 - 1787).



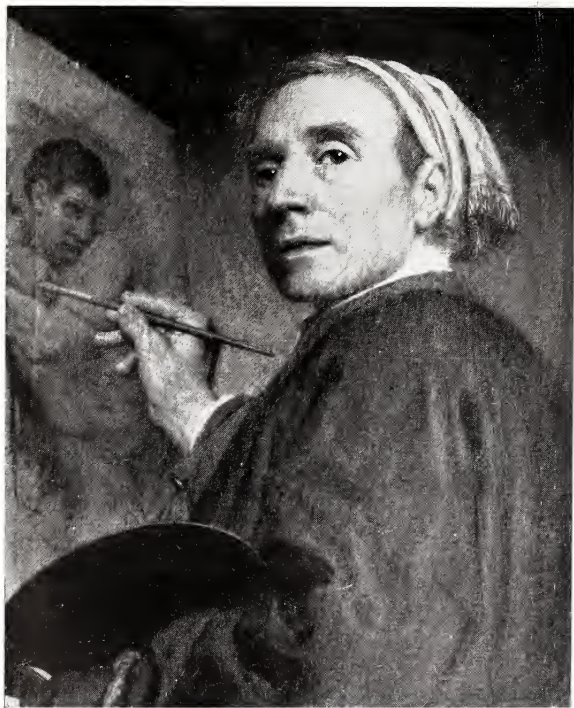
ROVINE ROMANE.

Giampaolo Pannini. (Piacenza 1691 - Roma 1764).



ROVINE ROMANE.

Giampaolo Pannini. (Piacenza 1691 - Roma 1764).



AUTORITRATTO DI DOMENICO CORVI.

(Viterbo 1721 - Roma 1803).

This fine picture brought from London by Pellegrini and by him given to the Academy of St. Luke as a Claude, might instead be a Turner. This artist had ever been desirous of trying his skill against Claude, his *Liber studiorum* was to be a second *Liber veritatis*, and his picture of « Dido erecting Carthage » was bequeathed to the National Gallery that it might be exhibited beside the « Queen of Sheba ».

In the Harbour scene the sky and hilly background and the light suffused throughout the picture, are distinctly evolutionary, nay modern. It is further to be noted that the rigging of the craft is drawn in water colours on a coloured ground after the method followed by Turner.

An unbiassed view of this picture, so remarkable for its freshness, clearness and pearl-like delicacy, and a wealth of colour which is a foretaste of Bonington, must lead the mind to Turner and no other.

These considerations, as premised, are offered as a suggestion originated by a long study of Turner's works, and whatever their degree of probability, may be worthy of the attention of the student.

Fig. 94. — *John Parker*. English school. 1750-1778? about. Autumn landscape.

Though a pupil of George Smith, a feeble imitator of Poussin and Claude, Parker belongs to the pleiad of English landscape painters derived from Gainsborough, of which in our belief he is the sole representative in Rome. While hardly a genius this painter is not lacking in the bright fluid qualities of the English landscape painters who preceded Turner and Constable. Parker spent some time in Rome, where he produced this canvas, which, judging from the character of the landscape, may be a view of the stream Cremera below Veii.

Fig. 95. — *George Henry Harlowe*. English school. London 1787-1819. Thomas Wolsey created cardinal.

A pupil of Sir Thomas Lawrence who devoted himself to portrait and historical painting, Harlowe came to Rome in 1818, where he was on terms of friendship with Canova. Prior to his return to En-

gland he presented the Academy with this picture which is a fair specimen of the vaingloriousness of the historical tendency, emanating from the romanticism, which succeeded the neo-classic period.

Fig. 96. — *William Penry*. English school. Merther Tydvil. 1798, Rome 1885. Portrait of John Gibson.

Penry came to Rome in 1827, where he turned his chief attention to pastoral subjects.

Fig. 97. — Philp Peter Ross, otherwise *Rosa da Tivoli*. German school. Frankfort on the Main 1627, Rome 1705.

The son of an artist who came to Rome in his youth, and a worthy example of untiring labour. Endowed with a fair sense of naturalness, his works however, are characterised by an undue darkness of colour and laxity of composition. Two of his pictures are owned by this gallery, the one reproduced being full size, and for him, a rare instance of well balanced composition.

Fig. 98. — *Christopher Unterberg*. German school. Cavalese 1732, Rome 1798. Self portrait.

A pupil of Cignaroli at Verona, and of Raphael Mengs in Rome, who worked in the palaces of the Vatican and Villa Borghese, as well as for Germany and Russia.

Fig. 99. — *Antoine de Maron*. German school. Vienna 1731, Rome 1808.

De Maron who came to Rome in early life, was the favourite pupil of Raphael Mengs whose sister, herself a painter and Academician, he married.

Of pleasant and sociable manners, he enjoyed high fame as a portrait painter, this gallery possessing numerous portraits of contemporary Academicians, each of whom had taken pride in presenting his likeness painted by De Maron.

Appointed director of the Vienna Academy, he declined preferring to remain in Rome, which, as he was wont to affirm, was the true home of the artist. and where he ended his days as keeper and Prince of the Academy. Guattani from whose memoirs these notes are gleaned pronounced his funeral eulogy.

Fig. 100. — *Antoine De Maron*. Ludovico Vanvitelli the architect.

Fig. 101. — *Antoine De Maron*. Vincenzo Pacetti, sculptor.

Fig. 102. — *Antoine De Maron*. Signora Cherubini Preziado, miniature painter.

Fig. 103. — *Antoine De Maron*. Carlo Murena, architect.

Fig. 104. — *Antoine De Maron*. Madame Mengs De Maron.

Fig. 105. — *Angelica Kaufmann*. German school. Chur 1741, Rome 1807.

Under the training of her father, this artist acquired a wide spread fame in Europe, and was one of the first female members admitted by the Royal Academy of London. This picture was given when she was made a member of the Academy of St. Luke.

Fig. 106. — *Franz Dreber*. German school. Dresden 1822, Anticoli Corrado 1875. Voices of the evening.

Public attention has again been called to Franz Dreber, during the Ninth Venice Exhibition, through the institution by his widow of a prize in his memory, which has been awarded to the Nestor of Italian landscape painters, Filippo Carcano. For the benefit of any unfamiliar with the name of this German artist, it may be stated that Dreber was the successor of a small body of German landscape painters in Rome, who were bent on imparting a classical tone to their performances. We refer to Joseph Anton Koch, Carl Rothman and Friedrich Preller, who were in a measure the purists of landscape painting, which they strove to render restful and decorative, thereby purposely ignoring the problems of the laws of the varied forms of art, which in past ages, succeeding generation of Italian artists had laboured upon and solved. It will be remembered that Rothmann adorned the arcade of the royal gardens at Munich with a cycle of classical landscapes, and Preller the loggia of the Weimar Museum, with a cycle of landscapes from the *Odyssey*, both alike under the impression that a wall could be decorated by opening out the

background both before a plain, or the sea, or when facing an eminence, and viewing the landscape at dawn, sunset, or by night.

Dreber however was fully conscious of the finality first assigned to landscape painting by Italian artists, and the further developments based on their theories which Dutch, English and French artists introduced. He was the spiritual companion of Arnold Böcklin, at the outset of his career as a heroic-sentimentalist landscape painter.

This «Sappho» of our Gallery is a varied rendering of the one in the Schack Museum at Munich, likewise within a grove, but in proximity to the sea.

Dreber's works are very rare. Two are owned by the Berlin Gallery, the two in St. Luke being a gift of the widow.

Fig. 107. — *N. Dulgias*, 1886? Portrait of Lysander Kaftangioglou.

Who this painter is we have failed to discover. The style of the picture recalls the early efforts of Leibel, at a time when he was still affected by the manner of Holbein and the German masters of the Nürnberg school. He is presumably a German. The original of the portrait is the Greek architect and archeologist Lysander Kaftangioglou.

Fig. 108. — *Federigo Faruffini*. Lombard school. Sesto 1831, Perugia 1868. Self portrait.

This picture, the work of a highly sensitive and refined artist, was at one time owned by the painter Achille Vertunni. Purchased by the Italian Government at the sale of his effects, it was presented to the Gallery in 1889 by the Hon. Guido Baccelli, then Minister of Public Instruction.

Fig. 109. — *Tranquillo Cremona*. Pavia 1837, Milan 1878. Portrait of a lady.

This artist a sincere idealist of the modern Italian school of painting is further represented in this gallery by the Tullio Massarani bequest. Though a juvenile performance this portrait is remarkable for its expressive modelling and chiaroscuro. Few artists of our time possess the gift of representing gentility, of which this portrait is a rare instance.

Fig. 110. — *Alessandro Castelli*. Roman school. Rome 1809-1902. Vesuvius in eruption.

This too soon forgotten artist was a great landscape painter who sought to infuse a spirit in his works, at a time when Italy produced more studies from nature than landscapes. He was a first class draughtsman and a skilful engraver.

The Modern Art Gallery possesses four of his pictures, among which the « Death of Pliny », a companion subject to the above.

Fig. 111. — *Giuseppe Raggio*. Genoa 1843. still living. At Maccarese.

Raggio is a great artist to whom fortune has been sparing of its gifts, and whom he has not succeeded in enlisting in his favour. His productions however will some day be sought for, as a rare manifestation of a peculiar intellect which has lived in touch with the, soon to be forgotten, desolation of the Roman Campagna. This picture was presented to the gallery by Madame Heilgarten now Baroness Franchetti, who is extending her protection to the artist in his closing years.

Fig. 112. — *Alessandro Capalti*. Roman school. Rome 1817-1868. Portrait of Paolo Mercuri.

A painter of religious and decorative subjects, but more especially a portrait painter. In the exhibition of female portraits held in 1910 at the International Association of Artists, his works excited an unexpected sensation. A portrait of Sarti and one of himself are likewise in the possession of the Academy.

Fig. 113. — *Roberto Bompiani*. Roman school. Rome 1821-1908. Portrait of Giuseppe Canevari.

A pupil of Minardi and Consoni, and a striking example of a kindly industrious nature. Bompiani was at once a landscape and figure painter and a sculptor. A cycle of pictures painted by him forms a re-evocation of Roman classical life.

Fig. 114. — *Ludovico Seitz* Roman school. Rome 1844-1908. Altar-piece of the Virgin.

A preparatory study for the decoration of the German chapel at Loreto. Seitz, the son of an artist who belonged to the cenaculum of the « Nazarenes », was

a true cenobite in his art. Wilfully deaf to all sound, and blind to all vision, his mind concentrated on the old masters, an idealist after the manner of Overbeck, Schorr and Fürich, his dream was the galvanisation of ancient forms in all places of worship. A distinguishing feature was his skill in decoration, and, given the artist's tendencies, this picture which he left to the Gallery is a remarkable illustration of his art conception.

Fig. 115. — *Guglielmo De Sanctis*. Roman school. Rome 1829-1910. Portrait of Randolph Rogers.

A pupil of Minardi, who became known for his sacred and historical productions, but who excelled as a portrait painter. Numerous men of note sat for him, the collection thus formed being of high documentary importance. Four good examples of his skill are owned by this gallery.

Fig. 116. — *Giuseppe Ciardi*. Venetian school. Venice 1885, living. Home scenes.

Of an artist family and the son of an artist, his excellent qualities gained him early renown. This picture became the property of the gallery in 1909 as the prize painting of the Weistappen bequest, devised by this German painter for the encouragement of landscape painting.

Fig. 117. — *Pio Ioris*. Rome 1843, living. Thursday in Easter week.

A pupil of the Academy of St. Luke, of Achille Vertunni and Mariano Fortuny, Ioris is one of the band of artists who freed themselves by their own industry from the scholastic trammels of Italian pictorial art. In France and Germany where he is well known, he has reaped success and honours. This work of his was the first Italian painting to obtain the Müller prize in 1905.

Fig. 118. — *Nicolò Tribolo*. Florentine school. Florence 1500-1565. A river-god. Statuette in terra cotta.

A counterpart of this statuette in bronze, which Muñoz justly attributes to Tribolo, forms part of the Stroganoff collection. Our specimen once attributed to John of Bologna came into the possession of the

Academy through the Cavaceppi bequest, and though at first sight it might appear a seventeenth century performance, the handwork bears the impress of the famed pupil of Michelangelo and Sansovino.

Bartolomeo Cavaceppi whose portrait by De Maron, hangs on these walls, bequeathed in 1801 to this gallery a conspicuous inheritance consisting of household property, money, and works of art. The will being disputed by his relatives, a lawsuit ensued which lasted close upon a century, with the result that many of the art works which should have graced this gallery were ultimately dispersed.

Fig. 119. — *Lorenzo Bernini*. Naples 1598. Rome 1680.

A youthful genius. Marble bust.

This characteristic head which recalls the angel piercing Sta. Theresa in the church of Sta. Maria della Vittoria, formed part of the Cavaceppi inheritance.

Fig. 120. — *Pierre Legros*, the younger. Paris 1666, Rome 1719.

The arts rendering homage to Pope Clement XI.

A son of the French sculptor of this name who came as a youth to Rome, where he found a wide field for the display of his activity. Specimens of his work are to be seen in St. Peter's and in the churches of the Trinità dei Monti and Gesù. This terracotta which exhibits him as a showy, mannered decorator, was a gift of the author, who was made an academician in 1720.

Fig. 121. — *Antonio Canova*. Possagno 1757, Venice 1822. Napoleon Buonaparte.

This highly interesting historical document was a gift of Rinaldo Rinaldi the sculptor, a pupil of Canova. Giulio Monteverde has on repeated occasions urged the desirability of casting this precious relic in bronze.

Canova was the last of the Princes of the Academy, as by a brief of Sept. 23^d 1806, of the reigning pontiff Pius VII, the statutes were altered, since which time the Institution is ruled by a President who enjoys for

the time being the heraldic title of *Count Palatine*

Fig. 122. — *Eduard Muller*. Hildburghausen 1828. Rome 1806. Faun with tragic mask.

A pupil of Goeff. Muller executed this work in 1868 for Baron Schroeder of London. The Academy likewise owns the smaller original plaster model of this statue.

This artist has proved his friendship for Italian Art by bestowing the necessary fund for an annual prize to be awarded alternately to German and Italian artists at the Rome exhibition. On being purchased such prize works if German are sent to one of the German museums, and if Italian to the Academy of St. Luke. While this is the only institution of its kind in Rome, Milan has the Mylius, Tantardini, Canonica, Cittadini, and Florence the Ussi prize awards.

Fig. 123. — *Eugenio Maccagnani*. Lecce 1852. living. Rope quoit.

A pupil of the Academy of St. Luke and a sculptor of repute, much of whose monumental work is to be found in Italy and America. A collaborator of Giuseppe Sacconi, he has devoted a considerable share of his activity toward the erection of the Victor Emanuel Memorial.

This statue which was the first work of sculpture to receive the Muller award represents a young sailor engaged in a favourite lower deck game.

Fig. 124. — Mask of Michelangelo Buonarroti.

Our last illustration is a reproduction of the valuable plaster cast of the features of the great artist taken after death, the head and open eyelids being an addition possibly made by Daniele da Volterra.

The only two known reproductions of this effigy are, the black marble hermes bust in the Palace of the Conservatori, and the sixteenth century head in the collection of Giuseppe Rossi.

It was through the Cavaceppi bequest that the Academy gained possession of this precious relic showing the true features of the great artist, whose insight into Italian nature was characterised by such a deep heroic appreciation, as to become the expression of the race.



LA NATIVITÀ.

Domenico Corvi. (Viterbo 1721 - Roma 1803).



SAN GAUDENZIO.

Ludovico Stern. (Seconda metà del secolo XVIII).



L'APOTEOSI DELLA VIRTÙ.
Antonio Vighi. (Seconda metà del secolo XVIII).

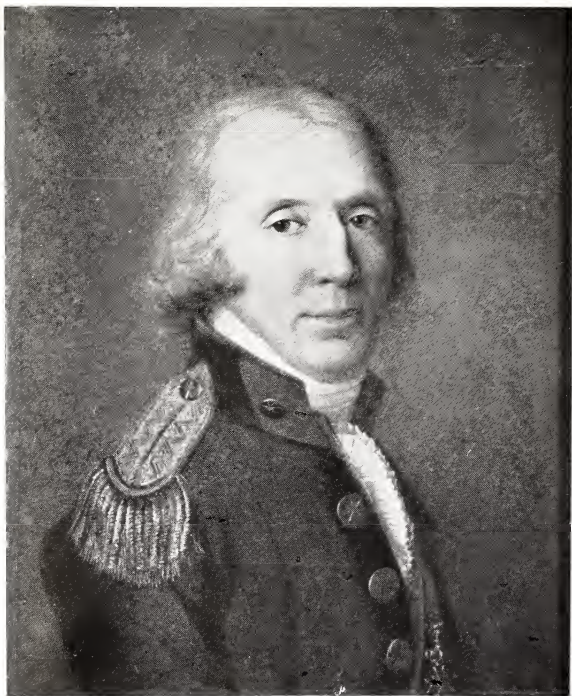


S. GIROLAMO EMILIANI.
Giuseppe Cades. (Roma 1750 - 1799).



AUTORITRATTO DI GIUSEPPE CADES.

(Roma 1750 - 1799).



ONOFRIO BONI.

Gaspare Landi. (Piacenza 1756 - Roma 1830).



(Fot. Anderson).

VINCENZO CAMUCCINI.

Giuseppe Grassi. (Udine 1756 - Dresda 1838).



MARIANNA WALDESTEIN,
Andrea Appiani. (Milano 1761 - 1817).



UN RITRATTO DI UN CANE.

Luigi Antonio David? (Lugano 1648 - 1700?).



(Fot. Anderson)

SANTA CECILIA.

Andrea Pozzi. (Roma 1750 - 1833).



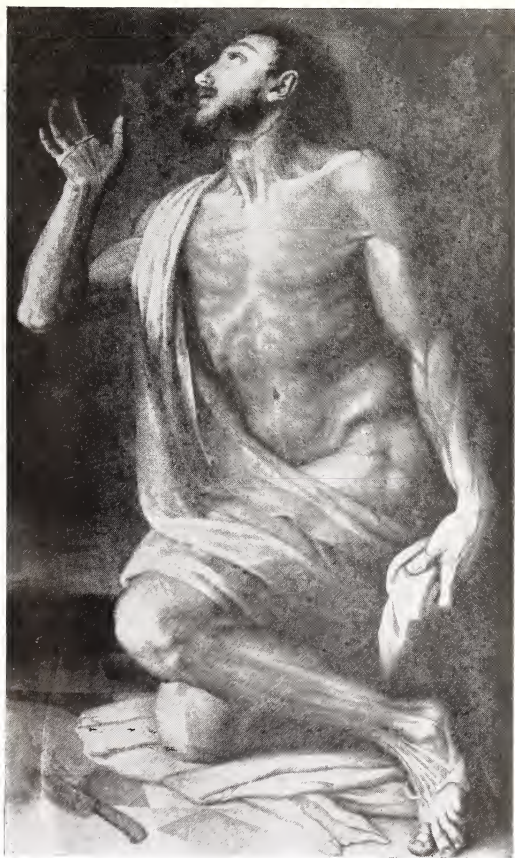
CONIGLIO E PORCHETTO D'INDIA.

G. Battista Castiglione detto il Grechetto, (Genova 1616 - Mantova 1670).



SANT'ANDREA.

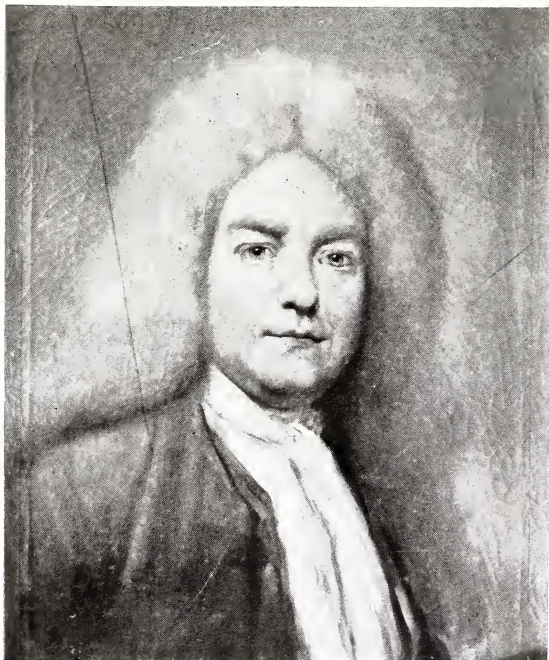
Alessandro Allori detto il Bronzino. (Firenze 1535 - 1607).



(rot. Alinari).

SAN BARTOLOMEO.

Alessandro Allori detto il Bronzino. (Firenze 1535-1607).



AUTORITRATTO DI BENEDETTO LUTI.

(Firenze 1666 - Roma 1724).



AMORE E PSICHE.

Benedetto, Luti (Firenze 1666 - Roma 1724).



(Fot. Alinari).

VENERE ED AMORE.

Francesco Barbieri detto il Guercino. (Cento 1591 - Bologna 1666).



(Fot. Anderson)

LA FORTUNA.

Guido Reni. (Calvenzano 1575 - Bologna 1642).



(Fot. Alinari)

BACCO ED ARIANNA.

Guido Reni. (Calvenano 1575 - Roma 1642).



(Fot. Alinari)

L'ADDOLORATA.

Guido Reni. (Calvenzano 1575 - Bologna 1642).



MADONNA.

Giovambattista Salvi detto il Sassoferrato.

(Sassoferrato 1605 - Roma 1685).



UNA FAMULA CHE FILA.

Pier Francesco Mola (Coldre 1612 - Roma 1668).



(Fot. Anderson)

UNA CANTATRICE.

Guido Canlassi detto il Cagnacci.
(Castel Sant' Arcangelo 1601 - Vienna 1681).



(fot. Anderson)

LUCREZIA E TARQUINIO.

Guido Canlassi detto il Cagnacci. (Castel Sant'Arcangelo 1601 - Vienna 1681).



UN SIPARIO ARCHITETTONICO. (Progetto di)
Vittorio Bigari. (Bologna 1692 - 1776).



IL TEMPIO D'APOLLO. - SIPARIO. (Progetto di)
Felice Giani. (Genova 1753 - Roma 1820).



SAN GEROLAMO.

José Ribera detto lo Spagnoletto. (Jativa 1588 - Napoli 1652).



(Fot. Anderson)

SAN GEROLAMO ED I SADUCEI.

Josè Ribera detto lo Spagnoletto. (Jativa 1588 - Napoli 1652).



IL SOGNO DI GIACOBBE.

Francesco Guarino. (Solofra 1612 - Gravina 1651).



TIVOLI E LE CASCADE DELL'ANIENE.

Salvator Rosa. (Napoli 1615 - Roma 1673).



(Fot. Anderson)

LA VIGILANZA.

Sebastiano Conca. (Gaeta 1679 - Napoli 1764).



SAN GIOVANNINO.

Gerolamo Romanino detto Romanino da Brescia. (Brescia 1485 - 1566).



SAN GEROLAMO.

Titiano Vecellio. (Cadore 1489 - Venezia 1576).



(Fot. Anderson)

LA NINFA CALISTO.

Tiziano Vecellio (?) (Cadore 1489 - Venezia 1576).



(Fot. Alinari)

OMNIA VANITAS

Scolari di Tiziano Vecellio. (secolo xv^a)



LA MADONNA, GESÙ E SANTA CATERINA.

Polidoro Veneziano. (Venezia 1515 - 1565).



(Fot. Anderson)

L'ANNUNCIAZIONE AI PASTORI.

Jacopo da Ponte detto Bassano. (Bassano 1510 - 1592).



PASTORALE.

Gerolamo e Giovanni Battista da Ponte, detti Bassano. (1553 - 1622).



(Fot. Anderson)

ABBIGLIATURA DI VENERE

Carletto Caliarì (?) (Venezia 1570 - 1626).



(Fot. Alinari)

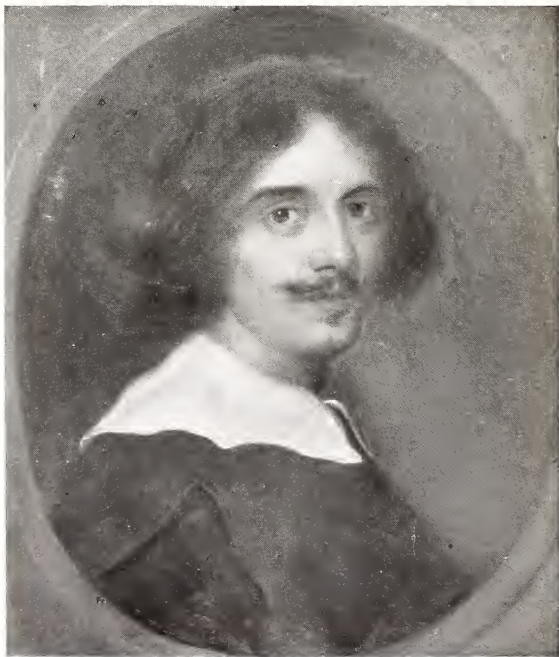
SUSANNA AL BAGNO.

Jacopo Palma il giovane. (Venezia 1544 - 1628).



SISTO V.

Alessandro Varotari (?) detto il Padovanino (Padova 1590 - Venezia 1650).



CLAUDIO GELLÉE DETTO CLAUDIO DA LORENA.

Tiberio Tinelli. (Venezia 1585 - Firenze 1638).



(Fot. Alinari)

L'INNOCENZA (miniatura).

Rosalba Carriera? (Venezia 1675 - 1757).



AUGUSTO FEDERICO D'INGHILTERRA.

Domenico Pellegrini. (Bassano 1759 - Roma 1840).



(Fot. Anderson)

EBE.

Domenico Pellegrini. (Bassano 1759 - Roma 1840).



AUTORITRATTO DI DOMENICO PELLEGRINI.

(Bassano 1759 - Roma 1840).



(Fot. Alinari)

LO SPOSALIZIO DI SANTA CATERINA.

Gheeraert David (Oudewater 1470 ? - Bruges 1523).



(Fot. Anderson)

LE NINFE CORONANO LA DEA DELL'ABBONDANZA.

Pietro Paolo Rubens (Siegen 1577 - Anversa 1640).



FRUTTA E LEGUMI.

Francesco Sneyders (Anversa 1579 - 1657).



(Fot. Anderson)

STUDIO DI GATTI.

Francesco Sneyders. (Anversa 1579 - 1657).



IL COLOSSEO DAL CELIO.

Ian van Bloemen detto Orizzonte. (Anversa 1662 - Roma 1740).



CAVALLI ALL'ALBERGO.

Peter van Bloemen detto Stendardo, (Anversa 1657 - 1719).



(Fot. Anderson)

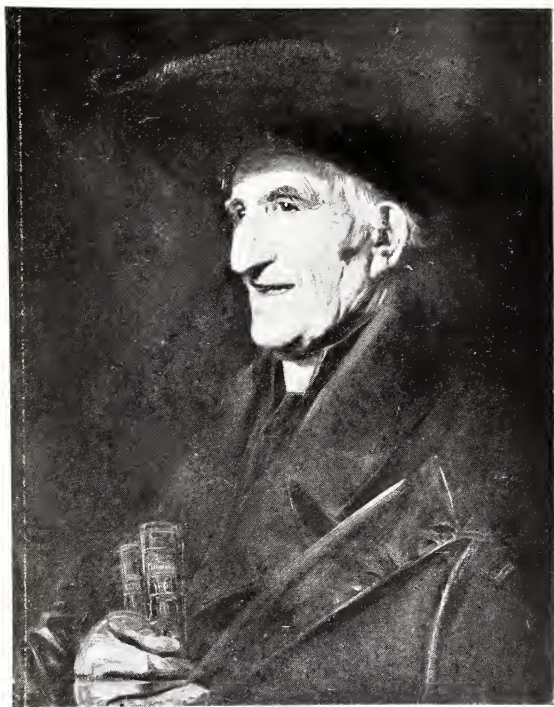
LA MADONNA DEGLI ANGIOLI.

Antonio Van Dyck. (Anversa 1593 - Londra 1641).



RITRATTO D'IGNOTO.

Alois Finscio. (Bruges 1580 - Arlés 1632).



ANGELO UGGERI.

Antoine Wiertz. (Dinat 1856 - Bruxelles 1865).



(Fot. Anderson)

RITRATTO DI UNA DAMA

Michael Mierevelt. (Dell' 1567 - 1641).



RITRATO D'IGNOTO.

Franz van Mieris. (Delft 1635 - Leyda 1681).



(Fot. Anderson)

L'AMMIRAGLIO NFEUWSZCON KOSTENAER.

Isack Mytens. (La Haye 1612 - 1640).



NELLA CAMPAGNA ROMANA.

Nicolaas Berchem. (Harlem 1620 - Amsterdam 1683).



GLI ARCHI DI TIVOLI.

Jan Asselijn. (Diepen 1610 - Amsterdam 1660).



IL NAUFRAGIO.

Peter Molyn detto il Tempesta. (Harlem 1632 - Genova 1701).



IL TEVERE A RIPA GRANDE.

Gaspare Vanvitelli, (Utrecht 1674 - Roma 1736).



LA FIGLIA DI JEFTE.

Nicolas Poussin. (Andelys 1594 - Roma 1665).



L'ANIENE A LUNGHEZZA.

Gaspard Dughet detto il Poussin. (Roma 1613 - 1675).



DEPOSIZIONE.

Giacomo Courtois detto il Borgognone.
(Saint-Hippolyte 1621 - Roma 1676).



UN FAMULO.

Pierre Subleyras. (Usèz 1699 - Roma 1749).



AUTORITRATTO DI J. FRANÇOIS DE TROY.

(Parigi 1679 - Roma 1752).



FAUSTOLO TROVA ROMOLO E REMO.

J. François De Troy. (Parigi 1679 - Roma 1752).



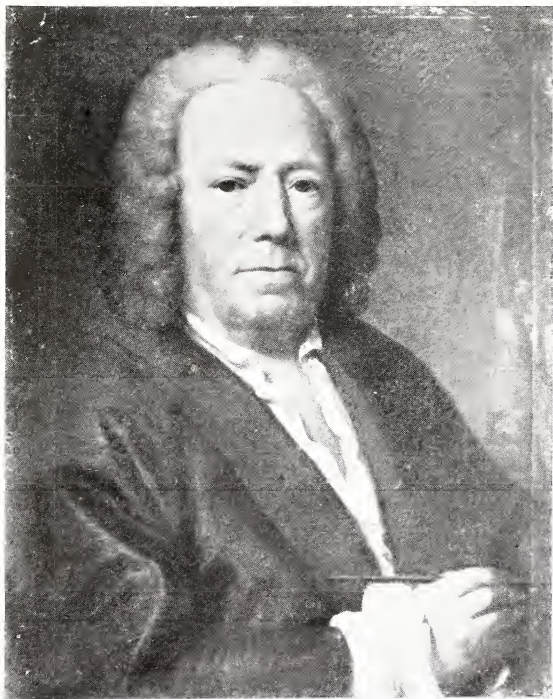
IL LEVARE DEL SOLE.

Adrien Mauglard. (Lione 1695 - Roma 1760).



LA MARINA DI ANZIO.

Joseph Vernet. (Avignone 1714 - Parigi 1789).



RITRATTO DI JAN FRANS VAN BLOEMEN.

Domenico Duprat (?) (Secolo diciottesimo).



(Fot. Anderson)

M. GENEVIÈVE DE BOILIEU.

Jean-Baptiste Greuze. (Macon 1725 - Parigi 1805.



(Fot. Anderson)

AUTORITRATTO DI ELISABETH VIGÉE LE BRUN.

(Parigi 1755 - 1842).



GIUSEPPE VALADIER.

Jean-Baptiste Vicar. (Lilla 1762 - Roma 1834).



IL SOFFITTO DELL'OPERA A PARIGI (bozzetto parziale per)
Jules Ernest Lenepveu. (Angers 1819 - Parigi 1898).



(Fot. Anderson)

L'IRIDE.

Guido Head. (Carlisle 1758 - Londra 1800).



(Fot. Alinari).

ANGELICA KAUFMANN.

Sir Joshua Reynolds (copia da).

(Plympton 1723 - Londra 1792).



UN PORTO ALLA CLAUDIO.

William Turner (?) (Londra 1775 - 1851).



PAESAGGIO AUTUNNALE.

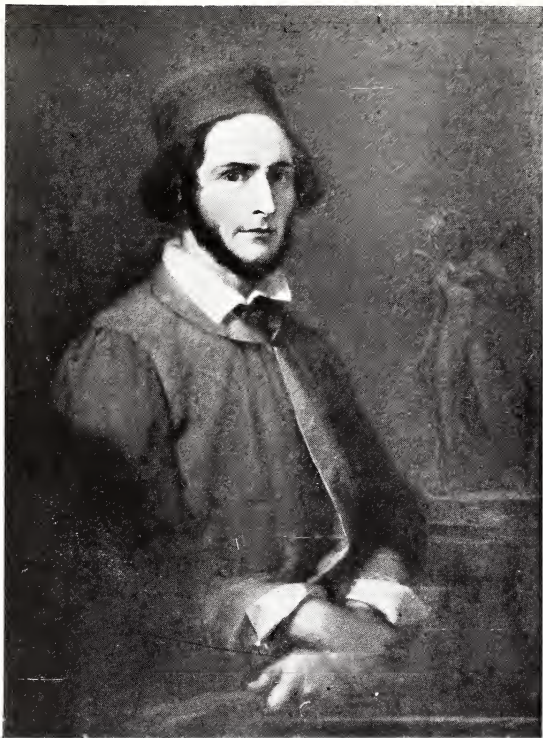
John Parker (intorno al 1750 - 1778).



(*Fot. Anderson*.)

THOMAS WOLSEY CREATO CARDINALE.

George Henry Harlowe. (Londra 1782 - 1819).



JOHN GIBSON.

Williams Penry. (Merthyn Tydvil 1798 - Roma 1885).

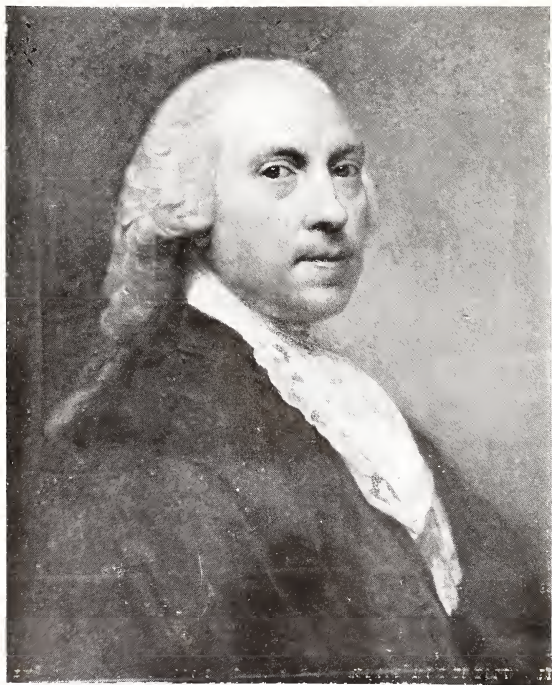


PASTORE ROMANO.

Filippo Pietro Ross detto Rosa da Tivoli.
(Frankfurt a/m 1627 - Roma 1705).



AUTORITRATTO DI CRISTOFORO UNTERBERGER.
(Cavalese 1732 - Roma 1798).



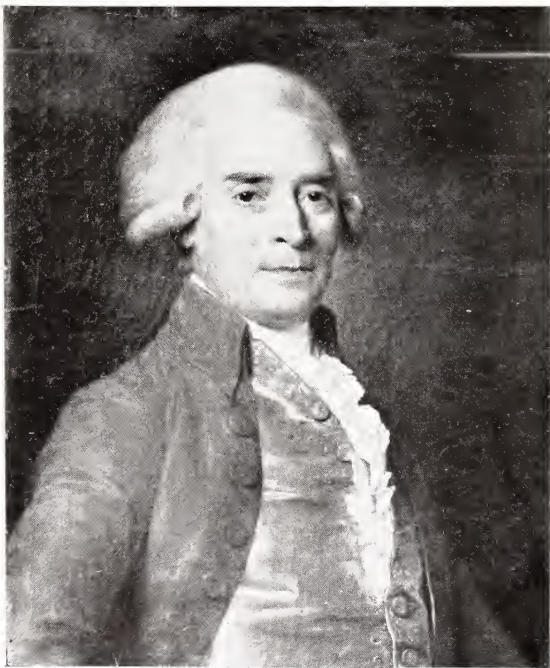
AUTORITRATTO DI ANTONIO VON MARON.

(Vienna 1731 - Roma 1808).



LUDOVICO VANVITELLI.

Antonio von Maron (Vienna 1731. — Roma 1808).



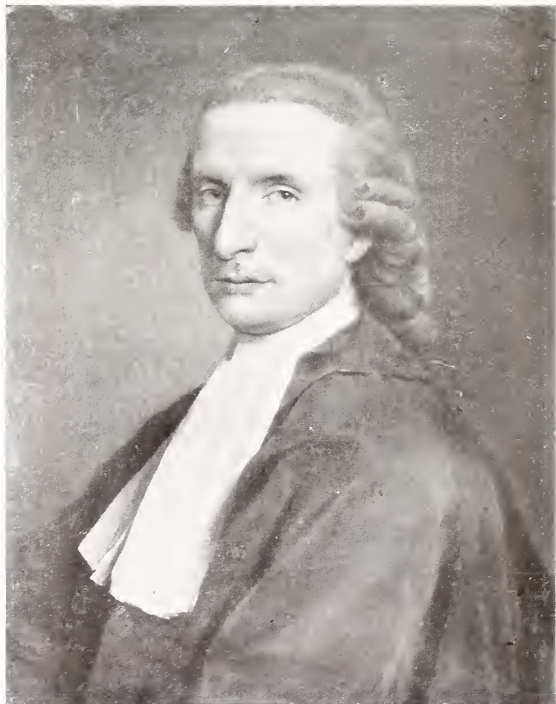
VINCENZO PACETTI.

Antonio von Maron. (Vienna 1731 - Roma 1808).



SIGNORA CHERUBINI PREZIADO.

Antonio von Maron. (Vienna 1731 - Roma 1808).



CARLO MURENA.

Antonio von Maron. (Vienna 1731 - Roma 1508)



SIGNORA MENGs VON MARON.

Antonio von Maron (Vienna 1731 - Roma 1808).



(*Fot. Anderson*).

LA SPERANZA.

Angelica Kaufmann (Coire 1741 - Roma 1807).



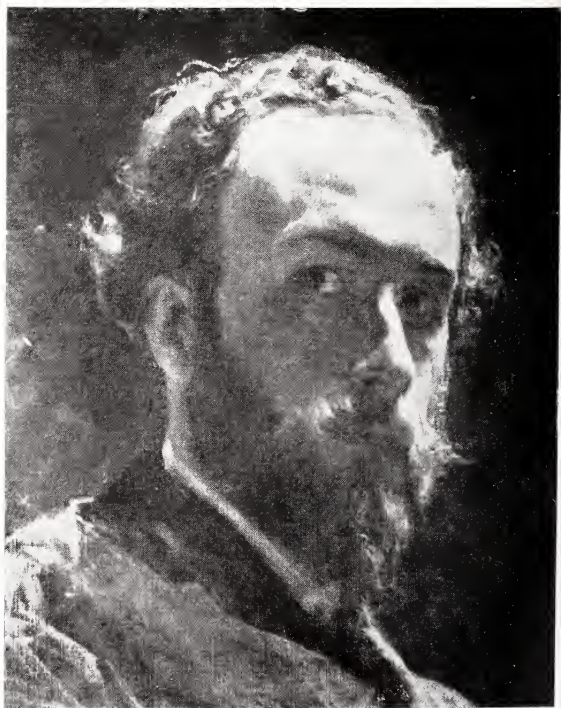
LE VOCI DELLA SERA.

Franz Dreber. (Dresda 1822 - Anticoli Corrado 1875).



LISANDRO KAFTANGIOGLOU.

N. Dülgas (?). (intorno al 1886).



(Fot. Brogi)

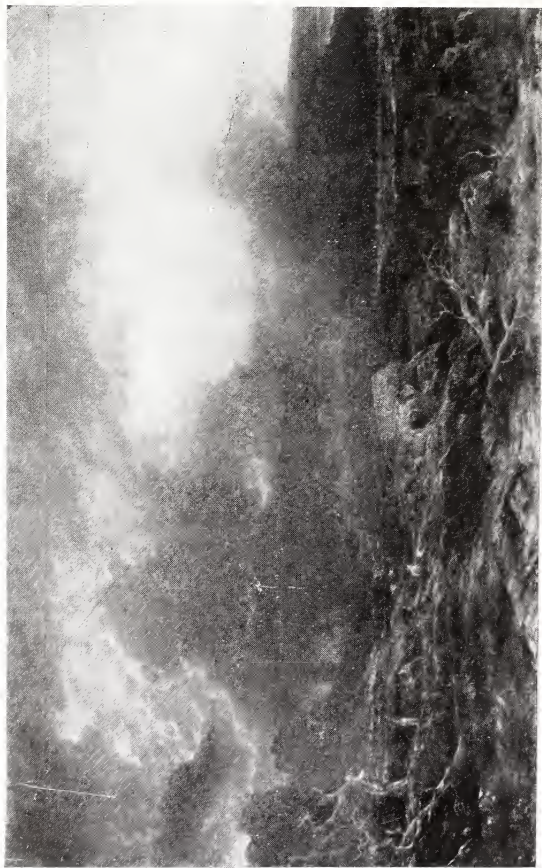
AUTORITRATTO DI FEDERICO FARUFFINI.

(Sesto 1831 - Perugia 1868).



RITRATTO DI SIGNORA.

Tranquillo Cremona. (Pavia 1837 - Milano 1878).



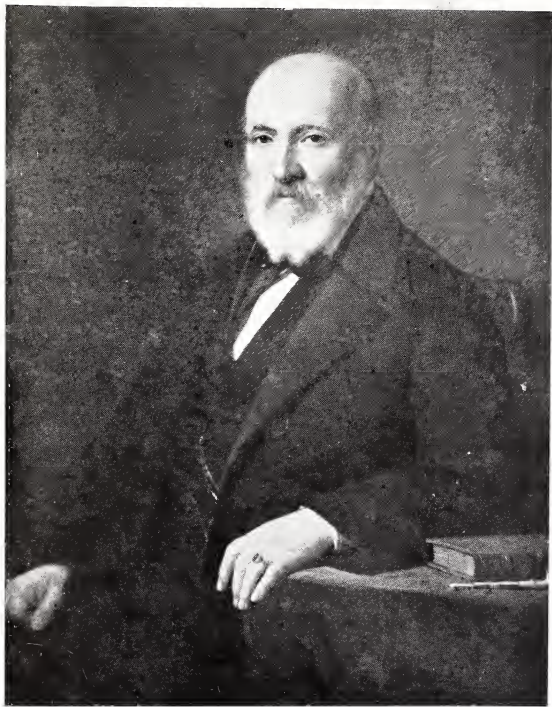
L'ERUZIONE DEL VESUVIO.

Alessandro Castelli. (Roma 1809 - 1902).



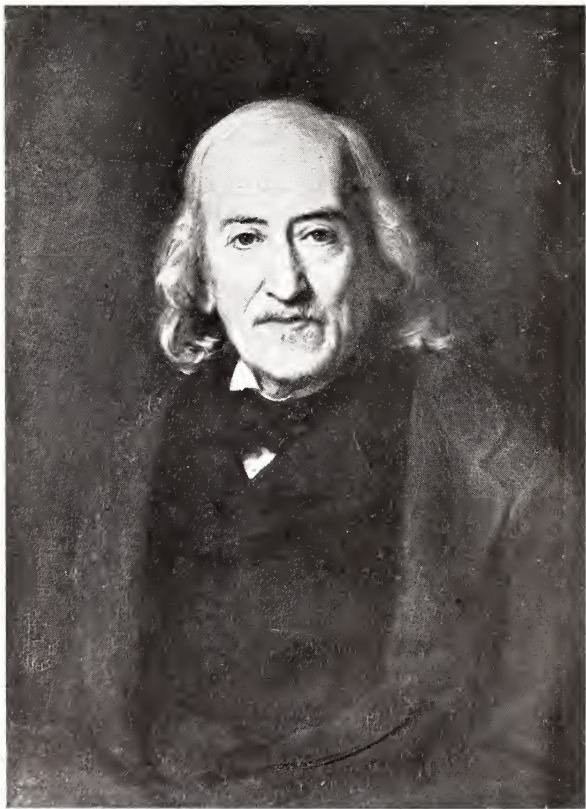
A MACARESE.

Giuseppe Raggio (Genova 1843. vivente).



PAOLO MERCURI.

Alessandro Capalti. (Roma 1817 - 1868).



GIUSEPPE CANEVARI.

Roberto Bompiani. (Roma 1821 - 1908).



IL POLITICO DELLA VERGINE.

Ludovico Seitz (Roma 1844 - 1908).



RANDOLFO ROGERS.

Guglielmo De Santis. (Roma 1829, vivente).



LEMBI DI PATRIA.

Giuseppe Ciardi. (Venezia 1885, vivente).



GIOVEDÌ SANTO

Pio Ioris. (Roma 1843, vivente).

(Fot. Anderson)



STATUETTA DI UN FIUME (terracotta).

Niccolò Tribolo. (Firenze 1500 - 1565).



GENIETTO (busto in marmo).
Lorenzo Bernini. (Napoli 1598 - Roma 1680).



LE ARTI FANNO OMAGGIO AL PONTEFICE CLEMENTE XI (terracotta).
Pietro Legros il giovane. (Parigi 1666 - Roma 1719).



RITRATTO DI NAPOLEONE I (gesso)

Antonio Canova. (Possagno 1757 - Venezia 1822).



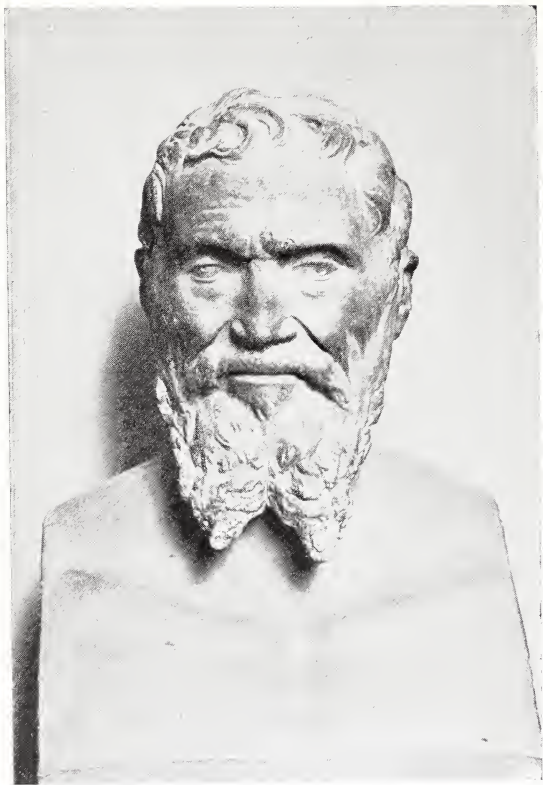
FAUNO CON LA MASCHERA TRAGICA.

Odoardo Müller, (Hildburghausen 1828 - Roma 1896).



ROPE QUOIT (bronzo).

Maccagnani Eugenio. (Lecce 1852, vivente).



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